

the folk, roots and world music magazine

penguin eggs

the deep dark woods



**guy clark
pokey lafarge
the jolly boys
the sweet lowdown**

**leonard podolak
jolie holland**

Issue No. 51 autumn 2011 \$5.99



win oysterband and june tabor's ragged kingdom

ARDEN

2011-2012

MOLLY JOHNSON Oct 1

HAMLET (SOLO) Oct 7

THE LEGENDARY MILES JOHNSON* Oct 8

RUSSELL deCARLE Oct 14

RADICAL REELS Oct 16

COLLEEN BROWN Oct 21

VIVER BRASIL (Dance) Oct 29 & 30

GENTICORUM Nov 4

DANIEL MacIVOR* Nov 7

LITTLE MISS HIGGINS Nov 10

GOOD LOVELIES/HUMAN STATUES Nov 12

KEVIN FOX* Nov 18

KIM STOCKWOOD* Dec 9 & 10

THE AMAZING KRESKIN Dec 15

THE HOT CLUB OF SAN FRANCISCO Dec 17

EDMONTON SYMPHONY ORCHESTRA Jan 15

EVE EGOYAN (Piano)* Jan 21

HOST RIVER THEATRE Jan 27 & 28

NASHVILLE NORTH feat. JAMES

MURDOCH & JAY SPARROW Feb 3

PATRICIA O'CALLAGHAN Feb 8

GUITAR REPUBLIC Feb 24

SHANE KOYCZAN (Poetry)* Mar 2

BLUE BIRD NORTH feat. RON HYNES,

CATHERINE MACLELLAN, DAVE

GUNNING & MADISON VIOLET Mar 10

ANAISS MITCHELL and the HADESTOWN

ORCHESTRA Mar 21 & 22

L'ORCHESTRE L'HOMMES L'ORCHESTRE

performs TOM WAITS Mar 27 & 28

JULIE NESRALLAH* Apr 14 & 15

ARLO GUTHRIE Apr 19 & 20

*ON STAGE SERIES

TICKETS ON SALE NOW!

Call 780.459.1542 or ticketmaster.com

ardenttheatre.com

 City of
St. Albert
Cultivate Life



Patrimoine
canadien



Canada Council
for the Arts

Conseil des Arts
du Canada



Alberta
Foundation
for the
Arts

New from

STONY PLAIN RECORDS



MARIA MULDAUR

Steady Love



MARIA MULDAUR

Steady Love

Available September 27

Maria Muldaur returns to her "musical and spiritual home"—New Orleans—and collaborates with her favorite Crescent City musicians to produce a high energy album of blues & sun funk, full of soul & grit, bad to the bone, and played with reckless abandon.

Featuring a compelling mix of contemporary blues tunes written by outstanding Blues/Americana artists, like **Greg Brown**, **Elvin Bishop**, **Bobby Charles**, **Stephen Bruton**, **Rick Vito** and **Percy Mayfield**.

Supporting Maria on all of these tunes is a core unit of A-list New Orleans funk veterans, all led by keyboard wizard **David Torkanowsky**. Guitarist **Shane Theriot**, bassist **Johnny Allen** (*the subdues*), and drummer **Kenny Blevins** (*John Hiatt's* all-star backing band, *The Goners*) all turn in inspired, high octane performances. A final mix by veteran producer (and multi-Grammy winner) **John Porter** all work to make this one of the most attention-grabbing, widely accessible, and soul-satisfying releases of Muldaur's remarkably varied and vibrant career.

Also available:



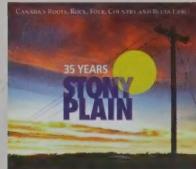
MONKEYJUNK
To Behold



KENNY 'BLUES BOSS' WAYNE
An Old Rock
on a Roll



HARRY MANX &
KEVIN BREIT
Strictly Whatever



VARIOUS
35 Years of
Stony Plain



RORY BLOCK
Shake 'Em On Down:
A Tribute to Mississippi
Fred McDowell



CELEBRATING 35 YEARS
www.stonyplainrecords.com

(780) 468-6423

yiddish ethno-jazz

LENKA LICHTENBERG

travelling the world
one CD at a time



Fray

album available at Indie Pool
and CD Baby

www.lenkalichtenberg.com

penguin eggs

Canada's Folk, Roots and World Music Magazine

Issue No. 51 Autumn, 2011

ISSN: 73060205

10942 - 80 Avenue, Edmonton, Alberta

Canada, T6G 0R1

Tel: (780) 433-8287

Fax: (780) 437-4603

www.penguineggs.ab.ca

e-mail: penguineggs@shaw.ca

Editor: Roddy Campbell

Managing Editor: Annemarie Hamilton

Production: Doug Swanson

Circulation: Deborah Thrall

Penguin Eggs welcomes news, features and photos, but cannot accept responsibility for any unsolicited material. Please check with the editor prior to submitting any articles or artwork. We publish four times a year: Summer (June), Autumn (September), Winter (December) and Spring (March).

All text and photographs are copyrighted and may not be reproduced without prior permission. Reviews can be duplicated for publicity purposes without consent. While we take care to ensure that all content is truthful, we cannot be held liable if found otherwise.

This magazine takes its name from Nic Jones's wonderful album Penguin Eggs — a collection of mainly traditional British folk songs revitalized with extraordinary flair and ingenuity. Released in Britain in 1980, it has grown into a source of inspiration for many young, gifted performers.

Nic, sadly, suffered horrific injuries in a car crash in 1982 and has never fully recovered. He now seldom performs. His care and respect shown for the tradition and prudence to recognize the merits of innovation makes Penguin Eggs such an outrageously fine recording. This magazine strives to reiterate that spirit. Nic Jones's Penguin Eggs is available through Topic Records.

Penguin Eggs magazine is published and printed in Canada and acknowledges the generous financial support from the Alberta Foundation for the Arts. We also acknowledge the financial support of the Government of Canada through the Canada Periodical Fund (CPF) for our publishing activities.

editorial

An odd thing happened at the Folk Alliance in Memphis this past February. I fell totally in love with the clawhammer banjo. They were everywhere in various settings, from old-time string bands like the Carolina Chocolate Drops to the "transcendental folk" of Elephant Revival. I'm not sure why it happened at this point in my life. After all, I'm knocking on 60. But back in Edmonton, I spent much of the spring researching the various idiosyncrasies of this instrument and trying to buy one that would suit my modest expectations and even more limited budget. Appropriately enough, I found one in North Carolina, home of such old-time banjo legends as Charley Poole and Frank Proffitt.

For years the banjo has been the butt of numerous derisory clichés and crap jokes: What do you say to a banjo player in a three-piece suit? "Will the defendant please rise." Spare me. It has, however, enjoyed elevated status of late due in part to the commercial and critical success of the likes of Mumford & Sons and The Avett Brothers. They, of course, play resonator banjos, the type initially popularized by bluegrass maestro Earl Scruggs. The more humble clawhammer grew to prominence through Pete Seeger.

The wonderful percussive rhythms produced by a combination of picking and flailing on open-tuned strings makes it an exceptionally sociable instrument—easy to sing along to and relatively simple to accompany others. Proficiency, a personal and subjective goal, will take time and practice but I'm totally motivated. I want to learn scales, for gods' sakes, and take lessons to unlock the secrets of Clarence Ashley and Roscoe Holcomb. Heck, I've even thought of attending a banjo camp for novice pickers.

Imagine sitting in on a classroom full of potential teenage protégés—now that's stretching the old comfort zone somewhat.

What truly amazes me the most, though, about the whole process of learning an instrument from scratch is the myriad technical and moral support freely available on the Internet. You can find everything there from tablatures to tuners. And there are an infinite amount of lessons available for all levels of ability, and taught by truly talented teachers.

And it's such a hugely rewarding pastime, too, for many reasons. For now, though, I'd settle for that still elusive right-handed cadence that propels songs from *Cumberland Gap* to the *Hills of Mexico*. Stay tuned.

—By Roddy Campbell



Canada Council
for the Arts

Conseil des Arts
du Canada

Canada
aA Alberta
Foundation
for the Arts

cover feature

42 . . . Ryan Boldt, with his magnificent lamb-chop sideburns and wispy beard, fronts The Deep Dark Woods, an enormously intuitive, inventive and inspiring roots combo from Saskatoon, SK. He sits down to talk to Roddy Campbell about public lynchings and Shirley Collins's garden.

contents

- 06 . . . Charts
- 08 . . . News
- 12 . . . Swansongs
- 14 . . . The Big Buzz
- 17 . . . Win CDs
- 19 . . . Locarno
- 25 . . . Maz
- 29 . . . The Sweet Lowdown
- 31 . . . Darylectones
- 33 . . . Leonard Podolak
- 35 . . . Warped 45s
- 37 . . . The Weather Station
- 46 . . . Guy Clark
- 48 . . . Reviews
- 63 . . . Le Quartier Français
- 66 . . . The Opinion Page

quotable

"When I was working with Bill Monroe, the father of bluegrass, he never told me a lot of stories, but there was one . . . that he told Peter Rowan a few years later. Bill told Peter that he used to go to New Orleans for a couple of weeks at a time back when he was young and listen to a lot of music. And now I realize that when I hear certain bluegrass banjo, fiddle, and mandolin runs in Monroe pieces, it is obvious that they were influenced by New Orleans horns."

— Del McCoury

"Johnny Cash would phone up and say, 'Hey, Guy, got any new songs?' And I'd drive over and play 'em. Nowadays the electronic revolution or whatever it is has changed that. You can e-mail an MP3 file or even send something live."

— Guy Clark

"Everyone knew mento. It came from the cane fields. Bob Marley's mother knew mento. Bob Marley's grandmother knew mento. Reggae came out of mento. But people born after Jamaican independence in 1962 didn't know mento. Now we are bringing it back to young people."

— Albert Minott of The Jolly Boys.

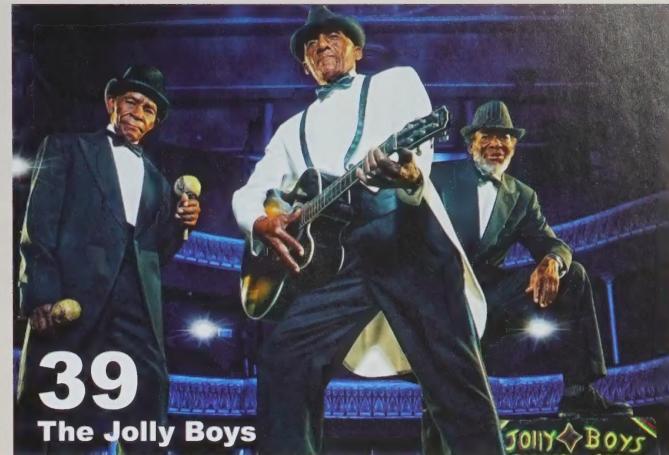


Photo courtesy of Frank Gonyea and The Edmonston Folk Music Festival

SULTANS OF STRING MOVE



CFMA Winners & JUNO Award nominees Sultans of String's new CD, **MOVE**, is a riveting musical adventure seamlessly traversing diverse themes of heart, place and tradition. Throughout, acoustic strings meet electronic wizardry to create layers and depth of sound.

"A hard core of five is leading this spectacular Canadian band to award after award."

- The Scotsman, UK

"Simply brilliant!"

- 3NRG 99.3FM, Australia

09-08-11 Indulge Festival, Toronto, ON
 09-23/24-11 With Kitchener Symphony, ON
 10-01-11 Aurora Cultural Centre, ON
 10-08-11 Bancroft, ON
 10-27-11 Oakville Centre, ON
 10-29-11 Toronto CD Release, Trinity St Paul's
 11-03-11 Scullers Jazz Club, Boston MA
 11-04-11 Nelson Odeon, Cazenovia, NY
 11-05-11 Oswego Music Hall, NY
 11-06-11 Caffe Lena, Saratoga Springs, NY
 11-07-11 Birchmere Hall, Alexandria, VA
 11-08-11 The Living Room, NYC
 11-09-11 Turning Point Cafe, Peermont, NY
 11-10-11 Birdland Jazz Club, NYC
 11-12-11 Unity Centre, Unity, ME
 11-13-11 Skye Theatre, Carthage, ME
 11-19-11 Niagara on the Lake, ON
 12-17-11 With Scarborough Symphony, ON
 01-06-12 The Psalm Salon, Philad. PA
 01-07-12 APAP | NYC Showcase



WWW.SULTANSOFPSTRING.COM
 OUTSIDE ARTS COUNCIL FACTORY Canada
 Canada Council for the Arts CONSEIL DES ARTS DU CANADA
 Ontario Arts Council CONSEIL DES ARTS DE L'ONTARIO

ryan boldt's all-time top 10

The Band
The Band (Capitol)

Shirley Collins
Power of the True Love Knot (Polydor)

Shirley Collins & Davy Graham
Folk Roots, New Roots (Topic)

Bob Dylan
Time Out of Mind (Columbia)

Bob Dylan & The Band
The Basement Tapes (Columbia)

Airport Convention
Liege and Lief (A&M)

Mississippi John Hurt
Today! (Vanguard)

Willie Nelson
Troublemaker (Columbia)

The Stanley Brothers
Cry From the Cross (Rebel)

Tom Waits
Mule Variations (Anti)

Guitarist and songwriter Ryan Boldt performs with The Deep Dark Woods. Their latest record, *The Place I Left Behind*, is released by Six Shooter Records. The Penguin Eggs feature on the band runs on page 42.



Ryan Boldt

fred's records top 5

1. The Once
The Once (Borealis)

2. Andrew James O'Brien
Songs for Searchers (O'Brien Music)

3. Hey Rosetta
Sounds (Sonic Records)

4. Ryan's Fancy
What A Time! (Independent)

5. Republic of Doyle
Season 2 (CBC)

Based on album sales for May, June and July at Freds Records, 198 Duckworth Street, St. John's, NL, A1C 1Q5



Ganga Girl

wffms top 10

- 1. Imaginary Cities**
Temporary Resident (Hidden Pony)
- 2. Blackie and the Rodeo Kings**
Kings and Queen (File Under: Music)
- 3. Lucinda Williams**
Blessed (Lost Highway)
- 4. Gillian Welch**
The Harrow and the Harvest (Outside)
- 5. Blind Pilot**
3 Rounds & a Sound (Expunged)
- 6. Dan Mangan**
Nice, Nice, Very Nice (Independent)
- 7. Ray Wylie Hubbard**
A. Enlightenment B. Entertainment C. (Hint there is no C) (Bordello Records)
- 8. Matt Anderson**
Live From the Phoenix Theatre (PID)
- 9. Ganga Girl**
Good Voodoo (Independent)
- 10. Jaune Toujours**
Mec Tek, Re: Plugged (Choux)

Based on album sales for May, June and July at the Winnipeg Folk Festival Music Store, 203-211 Bannatyne Ave., Winnipeg, MB, R3B 3P2.

groundfloor music top 10

- 1. Gillian Welch**
The Harrow and the Harvest (Outside)
- 2. Paul Simon**
So Beautiful Or So What (Hear Music)
- 3. Blackie and the Rodeo Kings**
Kings and Queen (File Under: Music)
- 4. k.d. lang & the Siss Boom Bang**
Sing It Loud (Warner Music)
- 5. Emmylou Harris**
Hord Bargain (Nonesuch)
- 6. Steve Earle**
I'll Never Get Out Of This World Alive (New West)
- 7. David Francey**
Late Edition (Laker)
- 8. Randy Newman**
The Randy Newman Songbook Vol. 2 (Nonesuch)
- 9. Amos Lee**
Mission Bell (Blue Note)
- 10. The Blind Boys Of Alabama**
Take The High Road (Saguaro Road)

Based on album sales for May, June and July at Groundfloor Music, 13 Quebec St., Guelph, ON, N1H 2T1

highlife top 10

1. Bon Iver
Bon Iver (Jagjaguwar)
2. Danger Mouse & Daniele Lupp
Rome (Parlophone)
3. Bombino
Agdez (Cumbancha)
4. Lucinda Williams
Blessed (Lost Highway)
5. Kiran Ahluwalia
Kam Zameen: Common Ground (Fantasy)
6. Ebo Taylor
Love & Death (Scrut)
7. Charles Bradley
No Time For Dreaming (Dunham/Daptone)
8. Gillian Welch
The Harrow and the Harvest (Outside)
9. Prince Fatty
Super Size (Mr Bongo)
10. Steve Earle
I'll Never Get Out Of This World Alive (New West)

Based on album sales for May, June and July at Highlife Records, 1317 Commercial Drive, Vancouver, BC, V5L 3X5

permanent records top 10

1. Gillian Welch
The Harrow and the Harvest (Acony)
2. Tedeschi Trucks Band
Revelator (Sony)
3. Shuyler Jansen
Voice From The Lake (Scratch)
4. Imelda May
May Day (Navigator Records)
5. Rami Mayes
Lucky Tonight (Me & My Records)
6. The Jolly Boys
Great Expectations (EI)
7. Black Joe Lewis & The Honeybears
Scandalous (Lost Highway)
8. Middle Brother
Middle Brother (Middle Brother)
9. Mariachi El Bronx
2 (Ato)
10. Kasey Chambers
Sing It Loud (Warner Music)

Based on album sales for May, June and July at Permanent Records, 8126 Gateway Blvd. Edmonton,



Black Joe Lewis & The Honeybears



David Rawlings & Gillian Welch

ckua top 20

1. Harry Manx & Kevin Breit
Strictly Whatever (Stony Plain)
2. Tedeschi Trucks Band
Revelator (Sony)
3. Various artists
35 Years of Stony Plain (Stony Plain)
4. Paul Simon
So Beautiful Or So What (Hear Music)
5. Blackie and the Rodeo Kings
Kings and Queen (File Under: Music)
6. Booker T. Jones
The Road From Memphis (Anti)
7. Emmylou Harris
Hard Bargain (Nonesuch)
8. Ben Sures
Gone To Bolivia (Rawlco)
9. Alison Krauss & Union Station
Paper Airplane (Rounder)
10. David Gogo
Soul Bender (Cordova Bay)
11. Gillian Welch
The Harrow and the Harvest (Outside)
12. Ben Waters
Boogie 4 Stu: A Tribute To Ian Stewart (Eagle Records)
13. Matthew Barber
Matthew Barber (Outside)
14. Various Artists
A Nod To Bob (Red House)
15. Madeleine Peyroux
Standing On The Rooftop (Universal)
16. Various Artists
Red Hot + Rio 2 (Red Hot)
17. Greg Brown
Freak Flag (Red House)
18. Matraca Berg
The Dreaming Fields (Dualtone)
19. Monkeyjunk
To Behold (Stony Plain)
20. Shotgun Jimmie
Transistor Sister (You've Changed Records)

Based on the most-played folk, roots and world music discs on ckua radio - www.ckua.org throughout May, June and July.

soundscapes top 10

1. Bon Iver
Bon Iver (Jagjaguwar)
2. Fleet Foxes
Helplessness Blues (Sub Pop)
3. Gillian Welch
The Harrow and the Harvest (Outside)
4. Jennifer Castle
Castlemusic (Flemish Eyes)
5. Timber Timbre
Creep On Creepin' On (Arts & Crafts)
6. One Hundred Dollars
Songs Of Man (Outside)
7. Ron Sexsmith
Long Player Late Bloomer (Warner Canada)
8. OST
National Parks Project (Last Gang)
9. Blackie and the Rodeo Kings
Kings and Queen (File Under: Music)
10. Okkervil River
I Am Very Far (Jagjaguwar)

Based on album sales for May, June and July at Soundscapes, 572 College St., Toronto, On, M6G 1B3.



David Gogo

News•Gossip•Rumour•Tattle

Almost two hours of live **Nic Jones** concert tapes have come to light in Canada, thanks to **Garnet Rogers** and **Daniel Heikalo**, the host and sound engineer, respectively, of *Fundy Folk* in Margaretsville, NS. Rogers played *Farewell To The Gold*—a song made popular by Jones on his *Penguin Eggs* album—during his sound check at a gig there earlier this year. It caught Heikalo's ear and he immediately associated the song with Jones and told Rogers of the live recordings he had in his possession. They were given to Heikalo in Quebec by accordion player and photographer **Steven Kennard**. Kennard was born in England but now lives in Canning, NS. He received two cassettes of Jones playing live somewhere in the U.K. from Nic's friend, the acclaimed accordion player **John Kirkpatrick**. Kennard, incidentally, initially took lessons in photography from the late Steeleye Span multi-instrumentalist, **Tim Hart**.

Jones was involved in a horrendous car crash in 1982 and has not recorded a studio album since. All his studio albums, except *Penguin Eggs*, are under the control of the record label Celtic Music and its owner, **Dave Bulmer**. For some unfathomable reason, Bulmer refuses to release Nic's back catalogue, nor will he sell back the rights to his records.

Heikalo has since remastered the tapes and sent them to **Julia Jones**, Nic's wife. "Some of the stuff I have never heard,

including solo fiddle," says Rogers. "[It's] interesting to hear how much Nic played with arrangements and tempo. The really weird part is that [Heikalo] was surprised to find that anyone else liked Nic. He thought he was the only fan. When I did *Farewell To The Gold* at sound check he got all excited."

Garnet is currently working on an autobiography that includes his years working alongside his brother, **Stan Rogers**. To date he has drafted almost 200 pages that brings their relationship into the mid-'70s. He read a really humorous section about a disastrous gig in New Jersey onstage at the recent Edmonton Folk Music Festival. The work in progress has no working title, nor is there a deadline for its completion.



Canada Post's third edition of Canadian Recording Artists leans largely towards the folk and roots end of the musical scale. **Kate and Anna McGarrigle**, **Bruce Cockburn** and **Robbie Robertson** are now all featured on stamps. The fourth performer in the series is francophone, **Ginette Reno**. A souvenir stamp of the four performers costs \$1.89 each at all local post offices.



The Grammy Award-winning **Carolina Chocolate Drops** string band, along with ragtime jazz pianist **Reginald R. Robinson** and tap dancing legend **Reggio McLaughlin**, have developed a musical, *Keep a Song in Your Soul: The Black Roots of Vaude-*

ville. It was commissioned by Chicago's Old Town School of Folk Music.

The musical, set during the Great Migration era of the early 20th century, tells the story of a young woman and her boyfriend who leave the rural South in search of a better life in the big cities of the North.

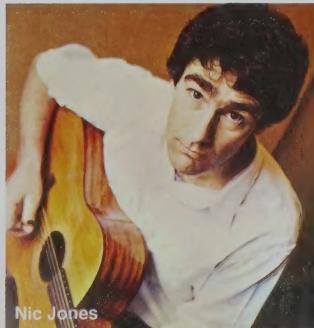
More than 20 historic songs written and performed by African-Americans on the legendary Chitlin' Circuit between 1830-1930 will be featured, as well as original music created for the production.

The world premiere will be staged Nov. 3-6 at the school's Maurer Concert Hall. Tickets, \$45, are on sale by phone at 773-728-6000 or online at oldtownschool.org.



Anti- has launched a novel campaign to support the U.S. Public Broadcasting Service. For a limited time, the record label offers a free download of *Raise Your Voice*—a 16-track compilation featuring the likes of **Tom Waits**, **Wilco**, **Tinariwen**, **Neko Case**, **Joe Henry** and **Devotcka**—to any advocate who signs up for their campaign at www.RYVoice.org.

Public Broadcasting offers millions of hours of free music, arts and cultural programming to American and Canadian audiences and produces such television shows as *Austin City Limits*. It is dependent on listener donations as well as some federal funding.



Nic Jones



Previously unheard 1966 interview tapes of **Bob Dylan** confirm for the first time that he was once a heroin addict. He was speaking to **Robert Sheldon**, the music critic for the *New York Times*. Dylan was signed to Columbia Records in 1961, one day after Sheldon reviewed him as "a bright new face in folk music".

"I kicked a heroin habit in New York City," Dylan says with pride on the tape. "I got very, very strong out for a while, I mean really, very strong out. And I kicked the habit. I had about a \$25-a-day habit and I kicked it."

Dylan, who turned 70 on May 24, has seen rumours of his addiction circulate for years, but this is the first time evidence of a confession has been uncovered. Sheldon wrote the Dylan biography *No Direction Home*, which took 20 years to complete upon its release in 1986.

The interview was recently uncovered during research for a revised edition of the biography, which has been published to coincide with Dylan's 70th birthday.

In further Dylan news: his project of songs left unfinished by **Hank Williams** is set for release Oct. 4. *The Lost Notebooks of Hank Williams* is a collection of a dozen songs for which Dylan, **Merle Haggard**, **Jack White**, **Lucinda Williams**, **Norah Jones**, **Sheryl Crow**, amongst others, created music from a stockpile of unpublished lyrics Williams left behind in a leather briefcase when he died in 1953. Some lyrics were finished, others were just fragments of ideas jotted down.



Singer/songwriter Jesse Winchester cancelled all his upcoming live dates due to illness. Winchester posted on his website:

"I'm sorry to announce that I'm cancelling my shows for the rest of this year. I have been diagnosed with cancer of the esophagus, and will have to undergo treatment for the next couple of months. I'm very sorry if any plans have been disrupted; I do hope to see you again soon, and we'll pick up where we left off."



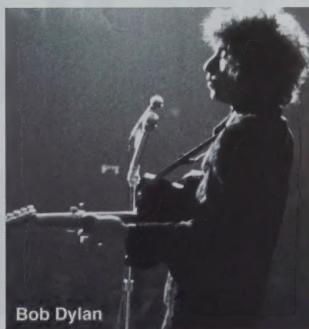
Oscar Award-winning **Joel and Ethan Coen**—the brothers who made the movie *O'Brother Where Art Thou?*—look set to make a film about the Greenwich Village coffee house folk scene of the early '60s.

A source close to the pair says the script is loosely based on *The Mayor of MacDougal Street*, the autobiography of **Dave Van Ronk**. Van Ronk, who died in 2002, had a big personality and was famous for his musical acumen and left-wing politics, general erudition and entertaining storytelling. Folk performers whom he befriended around the Village included Bob Dylan, **Tom Paxton**, **Phil Ochs** and **Joni Mitchell**.

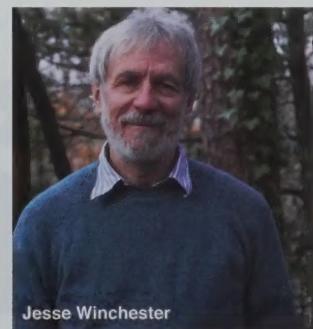


The City of Chicago honoured legendary bluesman **Lonnie Brooks** and Alligator Records at the recent Chicago Blues Festival. Mayor **Rahm Emanuel** declared June 12, 2011, Lonnie Brooks Day throughout Chicago. Emanuel and the city council also honoured Alligator on its 40th anniversary with a congratulatory letter presented to the label's president and founder, **Bruce Iglauer**. The presentations took place during Brooks's set.

The Lonnie Brooks proclamation declared him "a worldwide icon of Chicago blues" and "encourages all Chicagoans to recognize his many achievements and contributions."



Bob Dylan



Jesse Winchester

Woodstock, NY, honoured folk musician brothers **Happy and Artie Traum** with Keys to the City. Aug. 6, 2011, was officially dubbed Happy and Artie Traum Day in Woodstock. During a midday ceremony on the Woodstock Green, Happy Traum was presented with a key to the city, while the wife of his late brother Artie, **Beverley Traum**, accepted a posthumous key on his behalf. A brief concert featuring Happy and several of his close friends—**John Sebastian**, **Theresa Williams**, **Larry Campbell**, and **Levon Helm**.

State legislator **John Bonacic** commemorated Happy and Artie Traum Day in an official statement that lauded them as "musical geniuses and institutions who have brought entertainment and cultural enrichments to residents of their community".



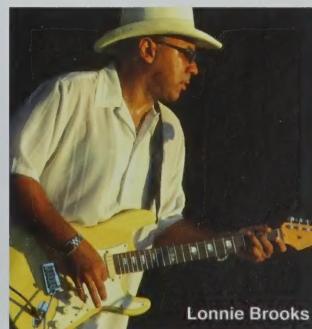
Calgary Folk Music Festival grew a little greener this past summer. It stopped selling bottled water. Instead, the annual event organized numerous multiple cold water taps, which its patrons used for free. **Doug Boyd**, part of the festival's green team, told the *Calgary Herald* that bottled water is no longer welcome on the grounds.

"We are not planning to punish anybody that doesn't go along with our programs," he said. "At the end of the day, we are still going to supply fantastic music."

The festival hopes other festivals across the country will follow its lead.



Malpeque Folk Festival took its first tentative steps Aug. 12 in Charlottetown, PEI, with what organizer **Rob Oakie** described as a mini-folk festival. Held on the city's Victoria Row, it featured almost seven hours of music from the likes of **Old Man**



Lonnie Brooks

the good in goodbye



On Tour

September

- 6 The Carleton - Halifax, NS
- 7, The Vintage Bistro - Hampton, NB
- 8 Chester Playhouse - Chester, NS
- 9 Marigold Cultural Centre - Truro, ON
- 10 Strathspey Place - Mabou, ON
- 11 Evergreen Theatre - Margaretsville, NS
- 23 Hugh's Room - Toronto, ON

CD+Digital available now



The Brand New Album



Juno Award Nominees

These and other fine roots albums available at True North Records

www.truenorthrecords.com along with free MP3's, autographed CD's, and more.

www.madisonviolet.com Follow them on Twitter: @madisonviolet



Luedcke, John Connolly, and Meaghan Blanchard. Oakie and his partner, **Mitch Podolak**, hope to launch the new three-day Malpeque Folk Festival in Cabot Beach Provincial Park, PEI, in August 2012.

• • •

Heatlamp at the Harbour music festival made its debut, Aug. 13, at Meaford, ON, 30 kilometres east of Owen Sound on Georgian Bay. Organizer **Will Matthews** estimated more than 1,000 people attended the free event and hopes to make Heatlamp an annual event. He has also organized the Beaver Valley Music Festival, which takes place for the first time at Kimberly, ON, community centre Oct. 8. The bill features **Anne Lindsay**, **Samantha Martin** and Mattheus. For more information, contact Matthews at will.matthews.music@rogers.com

• • •

The weather gods smiled on Victoria's inaugural FolkWest, Aug. 19-21, the first big celebration of roots music there for five years. Organized by the Lower Island Folk-Fest Society, the festival ran with one main daytime stage and some evening events at a local pub and club. Friday opened with a free show that drew two or three thousand people and created a great vibe. It featured Boston-based stringband **Joy Kills Sorrow**, local fiddler and trumpeter **Daniel Lapp**, and **The Bills**. The music wasn't limited to folk. On Saturday, the **Marc Atkinson Trio** played jazz-based compositions and **C.R. Avery** performed punkish, indie rock.

Overall, there was a strong sense of grassroots fun. "It's been an amazing weekend," said artistic director and musician **Oliver Swain**. "Tickets sales are good and that's great for a first year. Our focus has been on what we have here, which is a

really incredible folk scene and volunteer community. I'm really happy."

• • •

The Newport Folk Festival sold out in advance for the first time in its long and storied history. Founded in 1959, and held July 30 and 31 in Newport, RI, the lineup included **The Decemberists**, **Gogol Bordello**, **Gillian Welch**, **Mavis Staples**, **Pete Seeger** and **Earl Scruggs**. Seeger, a founding board member of the festival, joined The Decemberists onstage playing his customary banjo.

• • •

Jonathan Kertzer is the new director of the University of Alberta's Folkways Alive! office, which operates in tandem with the university's Canadian Centre for Ethnomusicology. The U of A arts faculty established a special Folkways archive back in 1985, when former anthropology professor **Michael Asch** donated a complete collection of more than 2,000 Folkways recordings to the institution. Michael is the son of **Moses Asch**, the late founder of Folkways Records. Kertzer has already produced projects for the label, now owned and operated by the Smithsonian Museum in Washington, DC. He hopes to put together various compilations for Folkways and organize a celebration marking the 100th anniversary in 2012 of **Woody Guthrie's** birth.

• • •

The 25th annual Toronto Blues Society Women's Blues Revue will take place at Massey Hall on Nov. 26. Featured artists this year include **Kat Dancer**, **Ada Lee**, **Emma-Lee**, **Treasa Levasseur**, **Shakura S'Aida**, and **Suzie Vinnick**. They will perform alongside a seven-piece house band. CBC Radio's **Sheelagh Rogers** will

host the event. Tickets are on sale at www.masseyhall.com.

• • •

For only the second time in its 22-year history, the Canadian Grand Masters Fiddling Competition champion, hails from Western Canada. **Daniel Gervais** from Edmonton, AB, took the title at the Shenkman Arts Centre in Ottawa Aug. 27. **Julie Fitzgerald** from Bancroft, ON, placed second and **Greg Henry** from Sarnia, ON, third.

• • •

Paul Mills will receive the 2011 **Estelle Klein** Award at a gala dinner during the Ontario Council of Folk Festivals (OCFF) annual conference in Niagara Falls, ON, Oct. 13-16. The award honours the work of an individual or group that has made significant contributions to Ontario's folk music community. As a musician and record producer, Mills has worked on more than 150 albums with the likes of Stan Rogers, **Sharon, Lois and Bram**, **Ron Hynes**, and **John Allan Cameron**. He is also one of the founding partners of the folk music label Borealis Records.

• • •

The Friends of Fiddlers Green will celebrate 40 years of performing together with a free concert Sept. 10 at Cecil Street Community Centre, 58 Cecil St., Toronto. The band, which boasts "five fine singers", will include **Tam Kearney**, **Grit Laskin**, **Ian Robb**, **Laurence Stevenson**, **Alistair Brown**, and **Ian Bell**. The night's festivities will also include guest appearances by past members **Jim Strickland**, **Jeff McKillop**, **Kate Murphy**, **Ann Lederman**, and **Ian Clark**. There will be archival photos and videos on display.

• • •



Jonathan Kertzer



The Friends of Fiddlers Green

Swansongs

Mike Waterson 1941 - 2011

From The Watersons' debut LP *Frost And Fire* (1965) to the Waterson Family's DVD *Live At Hull Truck* (2011), writes Ken Hunt, however much they kept it within the family, what The Watersons did best was to act as a model as to how to blaze folk music trails. Of all of England's unaccompanied folk groups, The Watersons were the best at eeling between the cracks of what folkdom considered folk, traditional and/or contemporary.

Staff notation transcription of what they sang were like capturing a gnat in the air, musicologically speaking. Mike Waterson was a prime offender in that regard. He was The Watersons' inbetweeny. He was born on Jan. 17, 1941—like his sisters, at Kingston upon Hull, in the East Riding of Yorkshire—between Norma (born 1939) and Elaine (born 1943). He was also an inbetweeny because his voice flew naturally between male and female registers and ranges. He grew to know his traditional folk music inside out. He relied on instinct. 'Fellow' became 'felon' but that one consonant change invested that song with a brusque logicality. And those head arrangements never stopped shifting.

Once they burst upon the U.K. and U.S. folk scenes with their 1965 debut *Frost And Fire*, the folk scene in Britain never looked the same. It was cultural and counter-cultural all in one. In 1965, BBC TV televised the *Travelling For A Living* documentary—it predated The Beatles' *Magical Mystery Tour*, Norma proudly reminded. It indicates how impactful they were. (Derrick Knight's film is part of Topic's CD/DVD *Mighty River* of

Song (2003), to which I contributed box set length notes.) Mike Waterson's marvelling, solo version of *John Barleycorn on Frost And Fire* lent wings to Traffic's masterpiece *John Barleycorn Must Die* (1970).

During the hiatus caused by Norma's stint of Montserratian DJing (1968-72), Mike and Lal found themselves writing, unbeknownst to each other. Rumbling each other's activities led to *Bright Phoebus* (1972), one of the great glories—and tragedies—of the British folk scene. Quite apart from the Warties, Blue Murder and others, songmaking gave Mike Waterson the rhyme, reason and free rein to write. His *Stitch In Time*, for example, is one of the last century's finest pro-feminist morality anthems and right before his cheerio Mike got a commission from Barry Rutter to write a song about rush carting. He never stopped. He died at Scarborough, North Yorkshire, on June 22, 2011.

Philippe Bruneau 1934 - 2011

Quebec has lost one of its greats, writes Yves Bernard. Philippe Bruneau, a major traditional music source, an accordion virtuoso and the pre-eminent composer of 300 pieces of music, died of cancer on Aug. 7 at Forcalquier, France, at the age of 76. He lived there since 1991.

Bruneau lived uncompromisingly on the fringe of all passing trends and created a profoundly Quebecois body of work that is at once universal, savvy, spiritual, urban and well-anchored in the reality of the blue-collar world. But during his period at the Trinidad Ballroom in 1955, he was also known as a masterful dance leader.

In 1962, he joined Feux-Follets, a folk



Philippe Bruneau

dance troupe, and from 1967 to 1975 he was musical director of the Danseurs du Saint-Laurent dance troupe. He then devoted himself to revitalizing the accordion repertoire with the late Dorothée Hogan. He was known for his celebrated collaborations with Jean Carrigan as well as for paying homage to many artists of decades past.

From 1973 to 1980, he recorded for the labels Philo, Dharmas and Folkways. And in 2003, he released the album *Diatonic Accordion*, on Tout Crin records. Much of his work preceded the current interest in folk music in Québec and his contributions to the genre has currently largely gone unnoticed. History, however, will judge him accordingly.

—Translated by Jane Ehrhardt

Gaye Delorme 1947 - 2011

Yes, he did write *The Rodeo Song*, that Alberta ode to pickups, drinking, barrel racing and bull riding. But don't let the humour in that ditty fool you. Gaye Delorme was one serious musician, writes Mike Sadava. Over the past four decades, Delorme received international acclaim for his unbelievable prowess on the guitar. The late Stevie Ray Vaughan labelled him "one of the best I've ever heard," while Canadian bluesman Colin James said: "he's a monster." He hung out and played with the great Lenny Breau, which says loads about the level of his musicianship.

Delorme showed a level of versatility on his instrument that only a master could achieve. He could lay down a mean electric groove, as he did on the legendary album



The Watersons: Mike, John Harrison, Lal and Norma

The Blue Wave Sessions, where his playing invited comparisons to Mark Knopfler. He was also one of Canada's most renowned country pickers, but he could also pick up the classical guitar and play flamenco, classical or Gypsy jazz.

Delorme, a native of Thunder Bay, ON, called Edmonton his home but his career led to long stints in Vancouver and Los Angeles, where he had a long collaboration with Cheech and Chong, writing and performing the music for several movies and their anthem, *Earache My Eye*.

Back in Alberta, he produced k.d. lang's groundbreaking first album, *A Truly Western Experience*, and in 2006 he performed Joaquin Rodrigo's *Concierto de Aranjuez* with the Edmonton Symphony Orchestra.

Despite being such a musical heavy hitter, Delorme maintained a wicked sense of humour until the end. About two weeks before his death, he walked onto an open stage in Edmonton and performed a slow Latin version of *The Rodeo Song*, cracking everybody up. Delorme died of a heart attack at Calgary on June 24.

As Tommy Chong wrote in the program of the Edmonton Folk Music Festival: "Gaye Delorme did not want to leave us. He thought he'd live forever and he acted like he would live forever. ... Gaye was always 'on'. Even when he was down he was funny. His spirit was infectious and people today do 'Gaye Delorme bits', especially musicians."

— Printed with the kind permission of the Edmonton Folk Music Festival.



Gaye Delorme



Bill Morrissey

Bill Morrissey 1951 - 2011

Two-time Grammy-nominated songwriter and celebrated author Bill Morrissey died of heart complications July 23 while on tour in Dalton, GA, writes Roddy Campbell. Morrissey's literary background reflected in his songs. As the *New York Times*' Stephen Holden once wrote: "Mr. Morrissey's songs have the force of poetry—a terseness, precision of detail and a tone of laconic understatement that relates his lyrics to the fiction of writers like Raymond Carver and Richard Ford."

Born in Hartford, NH, but primarily raised in Acton, MA, Morrissey was initially inspired by a myriad of influences that included The Beatles, Merle Haggard, and Thelonious Monk. But it was the country blues of Skip James, Robert Johnson and, in particular, Mississippi John Hurt that gave his music momentum. Indeed, he confessed, "My whole right-hand [guitar picking] style is from John Hurt."

After a number of years of working the bar and coffee house circuit of New England, Morrissey signed with Reckless Records and recorded his self-titled debut album in 1984. While warmly received, as was the followup, *North* (1986), it took until his third album, *Standing Eight* (1998), to generate national attention. Its guests included Suzanne Vega, Shawn Colvin, Patty

Larkin and Johnny Cunningham.

Despite a career hobbled by alcoholism and depression, Morrissey would go on to record a total of 11 albums, including his collaboration with Greg Brown, *Friend of Mine*, which received a Best Traditional Folk Album Grammy Award nomination in 1993. Morrissey received a second Grammy nomination for *Songs of Mississippi John Hurt* (1999)—his interpretations of the songs of his musical hero. He would also contribute *Pay Day to Avalon Blues*, the all-star tribute compilation to Hurt that featured the likes of Lucinda Williams, Gillian Welch, Taj Mahal, Beck and John Hiatt.

In addition to his songwriting, Morrissey also wrote the best-selling novel *Edson*. His second novel, *Imaginary Runner*, is ready for publication. He was working on his memoirs at the time of his death.

Penguin Eggs also notes other passings in brief: Colombia's **Joe Arroyo**, unquestionably one of the greatest salsa singers of all time, died July 26. He was 55. On the morning of his death the Latin Academy announced its plan to award him a Lifetime Achievement Award at the Latin Grammys in November. **Jerry Ragovoy**, who wrote or collaborated on some of the most soulful ballads of the 1960s, including the Rolling Stones hit *Time Is On My Side* and the Janis Joplin signatures *Piece of My Heart*, *Cry Baby* and *Try (Just a Little Bit Harder)*, died July 13. He was 80. Influential bluegrass fiddler **Kenny Baker** died July 8, aged 85. An integral element of Bill Monroe's Blue Grass Boys, Monroe described him as, "the greatest fiddler in bluegrass." Baker was inducted into the Bluegrass Hall of Fame in 1999. Cuban guitarist **Manuel Galban** died July 7 in Havana. He was 80. Galban worked on several Buena Vista Social Club projects including Latin Grammy-winning albums by Ibrahim Ferrer and Omara Portuondo. One of the greatest African guitarists of the last century, Guinean **Kanté Manfila**, died July 20 in Paris, aged 65. Manfila rose to prominence in the '70s playing alongside Salif Kéita in Mali's Les Ambassadeurs du Motel.

The Big Buzz



New Country Rehab

Will anyone look back fondly on what was called "country music" in the 1990s and 2000s? It's probably fair to say few, and John Showman is certainly not one of them. In fact, when the fiddler—a high-demand fixture within the Toronto acoustic music scene for the past decade—decided in late 2008 to lead his own band for the first time, he chose a name that would deliberately get across his feelings about recent country music history, loud and clear.

Showman's intention for New Country Rehab was to be precisely what the words imply: a safe haven for those like him, fed up with the Nashville cookie-cutter mentality. At the same time, as a musician whose stock and trade up to now has been mining traditional sounds, Showman did not want to merely seem like a contrarian. What he has done with New Country Rehab, rather, is throw out the rulebook entirely.

The other three members of the group further exemplify that attitude. Bassist Ben Whiteley (son of Toronto folk legend Ken Whiteley), multi-instrumentalist Roman Tome, and guitarist James Robertson all have vast experience playing everything from modern rock to modern jazz, and while New Country Rehab's self-titled debut album, released early in 2011, is not that eclectic, the confidence in one another's abilities that they display through a mix of originals and reinterpretations of familiar Americana themes is palpable.

"The key for us is to find the timeless

themes in music—strong melodies and lyrics that speak to everyone from all walks of life; songs about love, death, loss, yearning, tough choices," Showman says. "This is the foundation of old-time country, but also so much other music that has influenced us as players, like the work of Lee (Scratch) Perry, Hank Williams, Duke Ellington, the Velvet Underground and Motorhead, to name a few."

Showman also made the bold choice of making the album with producer Chris Stringer, known for his work with some of Toronto's more experimental acts such as Timber Timbre and Ohbijou. While there has always been a healthy interaction within the Toronto scene, Showman believes that there are no longer any barriers.

"A lot of people are hearing folk music at live shows that also have rappers and hardcore bands on the bill," he says. "Recently, for example, the Toronto folk band One Hundred Dollars played a show with the [Polaris Prize-winning] hardcore band Fucked Up at the Toronto Reference Library and there was equal appreciation for both bands."

New Country Rehab's distinctive approach seems to be catching ears in the U.S. as well, with some critics saying the band has the same crossover potential as the Avett Brothers. It all comes down to their live show, and Showman insists that no matter what the perception of the group is, audiences will always want to come and listen to a great band.

"Our live show has always been a source

of pride and the driving force behind the popularity we have in Toronto," he says. "In Canada at least, folk music has never gone away, so whenever people say that there's a revival implies that the music died. I would argue that folk music has been alive and strong for some time."

—By Jason Schneider

The Burning Hell

Mathias Kom is a friendly, easy-going guy, excited about moving to Newfoundland and starting his PhD in ethnomusicology in the fall. Dig a little deeper and you uncover a ukulele-wielding, quirky, singer-songwriter whose lyrics abound with meditations on death, transformation, and the banal beauty of the journey from cradle to crypt.

"I have an interest in history. I write about historical events but mostly I find myself writing songs about time and death. My songs are dark at their core, but they end up being whimsical or humorous on the outside, sort of like a candy coating."

Kom is the mastermind behind *The Burning Hell*, a project with Kom at its core and a revolving cast of talented musicians from coast to coast. Originally from Winnipeg, he has touched down long enough to create versions of *The Burning Hell* in Vancouver, Peterborough, Whitehorse, and now St. John's NL.

"It's nice, because for a particular tour, if the money is tight, I can take two people with me, or if I have some funding I can



The Burning Hell – Mathias Kom

take more. All the musicians that I work with have other projects, so they can bow out of a tour if they have other commitments, and I can find another musician if I need to."

Kom first came to Newfoundland about four years ago. "I came here with my band and fell in love with the place, like everyone does. I told all my new friends, 'I'm going to move here one day'". On another tour to Newfoundland in 2010, an audience member called out, "You said you were going to move here!" so I did. I decided I didn't want to disappoint people," he says with a laugh.

Since his arrival in Newfoundland, Kom has been busy. Earlier this year he released his most recent CD, an autobiographical opus in which good dogs die and the wicked witch wins. Entitled *Flux Capacitor* (for the geek-impaired, named after the power supply of the Delorean time machine in *Back to the Future*), it was recorded in the Church of the Ascension in Chance Cove, and in an A-frame in Bellevue Beach belonging to the parents of recording engineer James Anderson.

He also embarked on an 82-gig, 13-country tour of Europe during the summer and, with some friends, founded a festival of independent art and culture in St. John's called Lawnya Vawnya. The name comes from a Newfoundland expression that means "having a good time at a dance party with plenty to eat."

This year's festival in April was a feast of music, poetry, visual art and dance, and featured well-known acts such as Tony Dekker of the Great Lake Swimmers, Dan Mangan, and Dave Bidini, as well as Newfoundland artists such as Mark Bragg and the Newish Klezmer Ensemble.

Kom is obviously the kind of person who becomes completely engaged in the life of the community that he chooses to live in, which no doubt explains his abundance of good friends and collaborative partners around the world. In spite of the darkness expressed in his music, that friendly, easy-going guy persists; melancholic but in an optimistic, cheerful kinda way.

Whether he is writing, performing, researching or organizing festivals, he gives it his all, with one foot in the grave and the other on the dance floor.

—By Jean Hewson

April Verch

April Verch has taken a trip down the road of old-time music, but she's still a Valley girl at heart. Ottawa Valley, that is.

Although she has ventured into other forms of music, such as bluegrass, Verch is largely known for her Ottawa Valley style of fiddling. That unique blend of Irish, Scottish, Quebecois and even a little eastern European has defined Verch, who lives in the tiny community of Rankin, ON, about an hour west of Ottawa.

Her latest offering, *That's How We Run*, has a very healthy dose of traditional American old-time tunes and originals in that style, with a lot of clawhammer banjo to back her up. Along with her longtime band of Cody Walters and Clay Ross, Verch has recruited some of the top players in the genre, including Dirk Powell.

In a telephone interview from Boston, where she was about to teach at a fiddle camp, Verch says she has loved old-time for a long time, but only now does she feel capable of recording it. At first, while learning the bowing technique, she tried to play it as if she grew up with it. Now she's able to put herself into the music.

"When I play it (old-time) I still want it to go through the Ottawa Valley filter, so it sounds like me," she explains.

She's also lost the fear that people will perceive that she has forsaken her Ottawa Valley roots. "I'm older (an ancient 33) and I know that people won't think that. I have

enough of a history and a fan base that people will know where I'm coming from."

For playing old-time Verch has had to adjust her technique to be a bit less clean, a little more pulsing and with more drone notes from cross-tuning her fiddle, but she still has that Ottawa Valley snap. And, thankfully, she hasn't adopted an Appalachian accent in her vocals, but sings in her usual crystal-clear central Canadian voice.

Getting Dirk Powell on this disc happened by accident. Verch and her band were on a dinner break while recording in Asheville, NC, when they saw a newspaper ad that Powell and Ryley Baugus were playing a gig in the same city. They had met six years earlier when Powell produced one of Verch's discs and they had become good friends. Verch called Powell, and Powell and Baugus came down to the studio. "We did three tunes with them because they had an hour and a half."

Verch, who spends 90 per cent of her touring time in the U. S. is still spreading the good word about the rich musical tradition coming from her Ottawa Valley home. The new disc even includes a singalong ditty written by the legendary Mac Beattie.

Powell, for one, has become interested in that tradition, and has expressed a desire to explore the Pembroke area and its regional music. Perhaps the day will come, thanks to Verch, when you can travel to West Virginia and hear the odd, "G'day, I'm from the Valley."

— By Mike Sadava



The Big Buzz



The Fugitives

There are some big differences between the last two releases by The Fugitives. But the Vancouver quartet's 2009 EP *Find Me* and its 2010 album *Eccentrically We Love* have one thing glaringly in common: both CD jackets feature photos of the four musicians looking bored and stoned—either sitting or lying down. For *Find Me* they mooch broodily behind a jug of punch. In *EWL* they're lounging on the floor, wasted, with guitarist Brendan McLeod drinking from a wine bottle while banjo and stringsman Steve Charles gazes madly and sadly before him.

Where are we, guys?

"This is supposed to be a high school dance, we're chaperones, and that's punch," says multi-instrumentalist Adrian Glynn, who plays balalaika, guitar, harmonica and piano. "There's a theme in both photos of non-alcohol looking like alcohol—because the wine bottle's empty.

"But the punch was spiked," adds Barbara Adler, accordionist and co-founder of the band, with a laugh.

More significantly, *Eccentrically We Love* underlines a major shift away from the spoken word material that used to be The Fugitives' hallmark, and provided their starting point.

"Brendan and I were in a poetry slam team that competed in the Canadian Spoken Word Olympics, and we were asked to represent Canada at the Four Nations Slam in Europe, C.R. Avery was with us, and we

brought Mark Berube. We wanted to spend more than one day in London so we booked a tour with U.K. dates and maybe some also in Germany," says Adler, whose memory has suffered since the spiked punch episode.

That was in 2004, she thinks. *In Streetlight Communion*, the band's first album, followed a couple of garage recordings released for the band's first trip to Europe. There was a band shuffle in which CR Avery left to focus on his many other projects, bluegrass and roots musician Steve Charles was hauled onboard. Mark Berube left to follow his heart in Montreal, and singer/songwriter Adrian Glynn jumped on the train.

It led eventually to *Eccentrically We Love*, a mix of folk and indie rock styles, with a pinch of jazz. Other than a monologue by Adler in the catchy *Breaking Promises* and a ghostly vestige in the rather lugubrious *Fool's Gold*, all the lyrics are sung. It's a pity no texts are provided as there's lots of language, shaped by poets not musicians scratching their heads for a rhyme.

"The need for spoken word came from me because I didn't play an instrument," Adler breaks down and confesses. "As soon as I started playing accordion and writing songs we didn't require it. You also kind of run out of ways to do it interestingly, though we're always open to coming up with cool new ideas."

The Fugitives' songs are all attributed to the band rather than individual musicians. How does that work? "We all write songs and when we bring them to the table they're

anywhere from 30 to 80 per cent done, and we just workshop them from there," says Glynn, who's just released a solo album, *Bruise*. "I like to think we're an eclectic band with our sound, because we all have very different styles of songwriting."

The Fugitives wish it to be known that they are no longer available as chaperones for high school dances.

— By Tony Montague

Rose Laughlin

Rose Laughlin sings traditional and contemporary folk roots songs in the kind of warm, expressive voice that makes you sit up and notice. Her musical journey started when she was 23, got her first guitar, and started writing her own songs.

"Then when I was 30 I walked into a pub where this Irish singer was singing. I was very inspired. That's how I got on to this path of singing traditional music. I didn't even know what a traditional Celtic song was, so it was a big learning curve, because I'm not from 'over there', although my ancestors are. Then I went to Gaelic Roots Music Camp at Boston College - it was the best week of my life."

There teachers like Andy Irvine, John McCusker and Randall Bays fired her enthusiasm still further. She dove enthusiastically into scouring the Internet for music, buying records, and going to Seattle's Tractor Tavern to hear Karen Casey, Andy M. Stewart, Gerry O'Byrne and many others.

Since then she has spent 10 years building up her repertoire. There's a story behind every song and why she chose it.





Take the songs on her latest CD *House of Memory*. "Angel Band" I heard Joan Baez sing that; *Shady Grove*—everybody does it; *My Love Is Like a Red Red Rose* I heard Jim Malcolm sing. *Pastures of Plenty* I first heard from Solas. Then I read *Grapes of*

Wrath and saw the movie before I could allow myself to sing the song, because that's what inspired Woody Guthrie to write it—so I kind of do research in my own way."

As for her surprising cover of *Somewhere Over the Rainbow*: "I was asked to sing at a benefit—some children died in a fire in Seattle. I was looking through *Rise Up Singing* and I thought that's the song. That's the reason I learned it and that's the reason it's a little sad. An old lady told me I sing it wrong. She said, 'It goes like this.' Rose then she does a very amusing impersonation of the old lady singing like Judy Garland.

Some reviewers have commented that some of the songs she chooses have been done a lot. 'Everybody always says that about everything I do but they're always new to me. I am not trying to impress a 'trad' audience. I learn these songs for me.'

So she finds songs she likes and doesn't care and usually doesn't even know if they've been covered a lot.

"Thumbing your way through ancient

manuscripts—it seems like that is what everybody does—but that's not for me. I try my own version for months and months until I think I can do it justice. *Across the Great Divide* by Kate Wolf—I had been singing it for 10 years but last year when I turned 40 the meaning of the song completely changed. I would just sit there playing it and cry—I couldn't even get through it."

After spending years getting inside the song she finally felt ready and recorded it for *House of Memory*. The title track was written by Rose herself. It is a wonderful song and I have a suspicion there's plenty more where that came from.

"I still don't consider myself a songwriter. I don't write prolifically. I don't have a huge enormous ego—and I am happy for that. I don't like making big bold statements. It's a lot to live up to. I'm not wanting to sound arrogant but I think I have a gift for interpreting."

That you do Rose, that you do!

—By Tim Readman

Win Oysterband and June Tabor's *Ragged Kingdom*



Twenty-one years after Oysterband and June Tabor first collaborated on the magnificent *Freedom And Rain* album, they've now reconvened to record the awe-inspiring *Ragged*

Kingdom. It's everything you come to expect from one of Britain's vital and enduring roots bands and England's finest traditional folksinger. The tracks include startling, contemporary covers of The Joy Division's *Love Will Tear Us Apart*, James Carr's *Dark End of the Street* as well as superb takes on timeless trad songs *Son David* and (*When I Was No But Sweet Sixteen*).

And Topic Records has very kindly provided us with six copies. To win one, answer the questions below correctly and e-mail them to penguineggs@shaw.ca. Put *Ragged*

Kingdom in the subject line. And please don't forget to include a mailing address and a proper contact name in order for us to forward your disc. Failure to do so will result in disqualification. Good luck.

Answers to the Emmylou Harris *Hard Bargain* contest are: Q1. Tom Slocum, Q2. *Clydes*, Q3. Brian Ahern. And the winners are: John Peter, Georgetown, ON; Skot Nelson, West Vancouver, BC; Brian Receveur, Edmonton, AB; Meg Tennant, Toronto, ON; Lisa Bolund, Winnipeg, MB; and Lloyd Hodge, Cookshire-Eaton, QC.

Q 1. A previous incarnation of the Oysterband had a No. 1 hit in the U.K.; name the song.

Q 2. A Canadian folk band had success on the national pop charts with an Oysterband song; name the band.

Q 3. What pop icon wrote *All This Useless Beauty* for June Tabor?

Tubthumping



The Del McCoury Band & The Preservation Hall Jazz Band

Mardi Grass

They do seem odd bedfellows, bluegrass and traditional jazz. Not when The Del McCoury Band unite with The Preservation Hall Jazz Band from New Orleans, apparently. Peter North sits spellbound as two iconic American musical traditions blend impeccably in Edmonton.

Dark clouds rolled over a vast blue canvas of a summer prairie sky. Suddenly the temperature dropped as steadily as an accompanying shower of coin-size raindrops that would put nothing more than a slight damper on the Saturday supper hour during the 2011 edition of the Edmonton Folk Music Festival.

The wind also picked up considerably, and the 15,000 or so patrons who covered the natural amphitheatre in the Edmonton river valley, which is home to the critically acclaimed festival, were reaching for raincoats and umbrellas just as the Del McCoury Band and the Preservation Hall Jazz Band took their places on the festival's main stage.

It could have been snowing for all these keen roots music fans cared. There wasn't a soul on site who was about to make a dash for cover or call it a day, as the festival was

about to present two of the most respected institutions in American roots music on the same stage, at the same time. This was one of the most anticipated musical moments of the summer, let alone this particular festival. Del McCoury was beaming as he took centre stage holding his vintage Martin guitar.

His band, which includes his mandolin-playing and singing son, Ronnie, and Ronnie's brilliant banjo-playing brother Rob, appeared more than ready to take care of business. On stage right, Preservation Hall leader Ben Jaffe had manoeuvred his way into the wrap-around plumbing of his tuba, while scoping out the stage as all 12 musicians from these two ensembles found their places.

With a brief side stage introduction out of the way, the musicians commenced to light the fuse on a joy-filled set piloted by musical traditions that have been the soundtrack for lives lived at both ends of the Mississippi River and every point in between.

The most basic equation on paper would state that McCoury and Jaffe's crews combine bluegrass and traditional jazz, and when doing so stir up an exciting and delicious brew. Anyone who has heard the recently released *American Legacies* recording knows that this collaboration has resulted in a concoction that expands the palettes from which both parties work.

The seeds for this union were sown a few years ago when Jaffe's office phoned Mc-

Coury's manager, asking if the bluegrass star might be interested in participating on an album that would put the Preservation Hall Band in the company of a number of artists Jaffe admired. The album would be in aid of the Preservation Hall Outreach Program. As it turned out, McCoury was the first of what would be an impressive lineup of artists, one that includes Pete Seeger, Dr. John, Brandi Carlile, Merle Haggard, Richie Havens and Tom Waits, to commit to the sessions.

After bonding with Jaffe and members of the Preservation Hall unit, including singer/saxophonist Clint Maedgen and the trumpet-playing Mark Braud, everyone involved felt that the obvious next step would be finding time to put McCoury and his entire band in a studio with the Preservation Hall crew.

Unlike the Preservation sessions, which were documented at the actual Preservation Hall in New Orleans, the two ensembles eventually ended up in a studio in San Francisco.

"Both acts had been booked for an event in San Raphael last fall and we decided to book some studio time after that event in San Francisco. In the space of two days, we recorded something like 14 tunes," chortles a proud McCoury, who then speaks of the links between Bill Monroe and Jellyroll Morton.

"When I was working with Bill Monroe, the father of bluegrass, he never told me a lot of stories, but there was one that I never

Son House

heard directly from Bill, it was one that he told Peter Rowan a few years later. Bill told Peter that he used to go to New Orleans for a couple of weeks at a time back when he was young and listen to a lot of music. And now I realize that when I hear certain bluegrass banjo, fiddle, and mandolin runs in Monroe pieces, it is obvious that they were influenced by New Orleans horns. Bill developed his own music and ways to do things but he was influenced by jazz. It's crazy, but I can hear that.

"Of course, when Bill was young he also played a lot with a man who would come all the way up the Mississippi every summer from Louisiana. Then he'd come up the Ohio River and get off in Kentucky. This was in the '20s and so you can see how our music is related," continues McCoury.

On the *American Legacies* album, there is more than one example of this cross-pollination of sounds that has existed in American roots music for more than a century, and one tune McCoury quickly points to is the instrumental *Milenberg Joys*.

"We were close to wrapping up those sessions in San Francisco when Ronnie started talking to Ben about Bill Monroe and a tune that Bill apparently first heard when he was in the hospital recovering from an automobile wreck. It's a tune called *Milenberg Joys* and Bill recorded it a number of years later, although a little differently. Ronnie started playing it and all the guys in Preservation Hall jumped right in, and they knew the song in the same tempo and key. Mark (Braud) told us that it was Jellyroll Morton who wrote the song."

Going the other direction, the Preservation Hall members urged McCoury to sing *Jambalaya* during the sessions. McCoury's response was, "You mean the Hank Williams tune?"

The Preservation Hall players had no idea that the song was from the Hank Sr. canon and just presumed, as it had been part of the Louisiana state songbook for so long, that it was a traditional jazz standard. Whether it was born in the country, bluegrass or jazz tradition didn't matter, as much as that it was a perfect fit for this collaboration.

As much as anything, Jaffe believes that this collaboration works "because it is about artists who reflect the same energy. Artists who have the same beliefs and approach to life."

"For me, one of the most exciting things about working with artists like the Del McCoury Band is that we are speaking a common language. It's just about how we season the notes differently. Plus we are both acoustic bands. Acoustic music in New Orleans is still the preferred way to listen. It could be at church or a parade or in a jazz venue. It doesn't matter whether you are Kermit Ruffins, the Rebirth Brass Band or Preservation Hall. Music was one of the first things to come back after hurricane Katrina because we didn't need electricity," says the man who has been guiding Preservation Hall for 18 years.

McCoury admits that at the outset of the sessions he was expecting the two bands to serve up nothing but instrumentals, but that notion didn't last long once they got down to business in the studio, where it became open season for suggesting pieces.

Since the *American Legacies* sessions and prior to the slate of summer festival appearances, the McCoury band and Preservation Hall have taken these tunes on the road and appeared together at a number of the hallowed halls that proudly present traditional American music.

During an appearance in Nashville, McCoury trotted members of Preservation Hall onto the Grand Ole Opry stage.

"Preservation Hall was playing up the street as guests of the Nashville Symphony and we got them to come over to the Opry. There haven't been a lot of horns at the Opry over the years—I know Johnny Cash used them a few times—but the crowd loved it and the Opry manager wants us all back. One of the major bluegrass bandleaders was joking after the show; he wanted to know if this meant everyone has to get a tuba player now."

A few weeks later the crowd at the Edmonton Folk Music Festival reacted in the same manner as the patrons at the Opry, with a spontaneous and sincere standing ovation.

And as Mr. McCoury told the throng toward the end of the set, one of the members of Preservation Hall Jazz Band had come up with the perfect name to hang on the sound these two extraordinary ensembles were creating.

"What you've just heard has been recently christened Mardi Grass music," bellowed the bluegrass statesmen, with an accompanying grin that was the perfect bit of punctuation to a most memorable night.

Tom Landa's love and passion for son jarocho—the wonderfully rhythmic acoustic music from Vera Cruz, Mexico—led him to form the innovative Latin-Canadian combo Locarno. Tony Montague finds their debut *Una Mas Y Ya Nos Vamos* irresistible and haunting.

You can often tell a lot about an artist from what's hanging from, or propped up against, his walls.

So it is with Tom Landa, founder, lead singer, and stringsman of Vancouver's The Paperboys. His living-room is lined with guitars, two regular-size acoustic models and four smaller Latin cousins including the jarana and requinto played in son jarocho music from Mexico's Gulf Coast. There's a fat Mexican bass in a corner and a little armadillo shell-backed charanga on a shelf. By the window is a big poster of a painting by Mexico's legendary muralist Diego Rivera, and another poster for a Fiesta Huasteca festival.

It's clear that Landa is pulling on his childhood roots in Mexico in a big way these days. Recently he put together the seven-piece outfit Locarno with musicians from the Paperboys family. They play an innovative blend of Latin roots music from Canada, and in June the band released its impressive debut *Una Mas Y Ya Nos Vamos*.

"I'm trying to create something that hasn't really been done," says Landa. "I





HAND-CRAFTED MUSIC DESERVES HAND-CRAFTED BEER!

Big Rock is a proud supporter of Folk Festivals
across the country!



Follow us on Facebook and Twitter
for your chance to win great prizes!



Of all your choices, enjoying Big Rock responsibly is the best. Bigrockbeer.com

don't think anyone in Canada is playing Mexican-inspired Latin music, though there are some mariachi ensembles and there's a few things in Toronto, but the real focus worldwide has been on Cuban music, much due to the Buena Vista Social Club and Afro Cuban All Stars. I don't want to do traditional Mexican music because a lot of people can do it a lot better. I want something that's inspired by son jarocho and son cubano but is original."

Landa's path to fronting a Latin band has been intriguingly offbeat. He grew up in Mexico City, with a Canadian mother and Mexican father, and didn't get into the roots music of his homeland as a kid—though he's happy to reveal that the first record he bought was Latin. "Disco Samba is basically Brazilian music imposed over a disco beat," says Landa, holding up the loved and battered album cover. "I played the hell out of it, and to this day still play it all the time."

Nevertheless, as a youth Señor Landa's major musical fix came from a very different genre.

"You weren't cool if you listened to Latin music so it was the same thing as all my peers—Black Sabbath, AC/DC and Led Zeppelin. However, there was and is a band called El Tri—Mexico's longest-running rock band, who sang in Spanish. There was something about them singing about Mexico and the corruption, and things I really identified with that was very powerful."

After moving to Thunder Bay, ON, Landa took on new musical influences. "I got into what, at the time, was like a folk-rock revival with people like Indigo Girls, Tracy Chapman, R.E.M., The Smiths, a whole other thing and acoustic-based. Through that I discovered Spirit of the West and Irish and Celtic music, and it wasn't until I'd been living in Vancouver a year or two that I rediscovered my Latin roots with Los Lobos' *La Pistola y el Corazón*, which was all Mexican music."

That 1988 album introduced Landa to son jarocho, very rhythmic music from Vera Cruz played on stringed instruments—various sized members of the guitars, bass, fiddle and harp families. It became a love and passion. Latin influences began to seep into the music of The Paperboys.

"On the second album *Molinos*—Spanish for windmills—we had what I call bocho



lyrics: some in English, some in Spanish. Then on *Postcards* there were two songs fully sung in Spanish, *Santiago Sevilla* and *Cantares*, and I was playing more nylon-string guitar."

After The Paperboys' album *Delapidated Beauty* (2003), Landa got a Canada Council grant to study son jarocho in Vera Cruz for four months with Ramon Gutierrez, leader of the brilliant traditional jarocho group Son de Madera. On The Paperboys' next recording, *The Road to Ellenside* (2006), he introduced the sound of the jarana to the band with *La Primavera* and *El Valle del Puma*.

"And on our latest album, *Callithump* [2009], the jarana was used a lot—in fact, I hardly used the acoustic guitar, it was either electric or the jarana. It was using those instruments and letting myself be influenced by son jarocho and son huasteco [a very similar style] to write music for The Paperboys."

Eventually the desire to play Mexican-Canadian music became so strong that Landa needed to put together a new outfit to play it. Fiddler Kalissa Hernandez, trumpeter Miguelito Valde and trombonist Nick La Rivière of The Paperboys teamed up with drummer Jason Cook, guitarist Pedro Mota and bassist Darren Parris to form the septet Locarno.

The seven-track *Una Mas Y Ya Nos Vamos* opens with a rock-steady Latin reggae pulse, *Candela*, that includes Adonis Puentes and

his dad, Valentin, on group vocals. *Jarocho* is cool and Cuban in flavour with a lip-blistering solo from Havana trumpeter Valdes.

Joah, written for Landa's young son and which has a very danceable Brazilian flavour that may owe something to Disco Samba's *Arenita Azul*, was learned from an album by Mexican-American chanteuse Lila Downs, another inspiration. *El Regalo* is sweet son jarocho, irresistibly upbeat. The instrumental *Bailando Bajo El Sol* suggests Calexico and spaghetti western sunsets.

The final track, *La Bruja*, is a haunting minor-key folk song from the jarocho repertoire that's traditional and includes new verses by Landa. "Son jarocho was an oral tradition that was very much improvised," he explains. "When it was canonized in the '30s and made very popular in a mainstream manner in the '40s and '50s it lost that improvisation. So when I do my own version I like to add some improvised lyrics. There's a movement now to bring that back to son jarocho."

"I have a lot of respect for tradition, both in The Paperboys for Irish music and in Locarno for Mexican and Cuban music," says Landa. "I'm not trying to recreate that, but to do something that's inspired by son jarocho or son cubano."

Locarno is adding exciting new flavours and blends to Latin music.

Three-time Juno Award Winner

David Francey

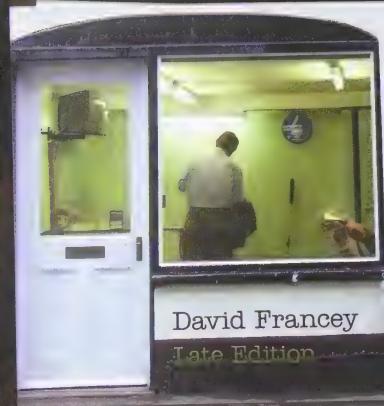
ON TOUR

Fall Tour Dates in support of his
new release, "Late Edition"

DATE	VENUE	CITY
Sat, Sept 17	Octave Theatre	Kingston, Ontario
Thurs, Sept 22	Piggery Theatre	North Hatley, Quebec
Fri, Sept 23	The Black Sheep Inn	Wakefield, Quebec
Sat, Sept 24	The Black Sheep Inn	Wakefield, Quebec
Wed, Sep 28	Princess Cinema 6 Princess	Waterloo, Ontario
Thurs, Sep 29	Hugh's Room	Toronto, Ontario
Fri, Sept 30	Hugh's Room	Toronto, Ontario
Sat, Oct 1	London Music Club	London, Ontario
Sun, Oct 2	Mackenzie Hall Centre	Windson, Ontario
Wed, Oct 5	HECFT	Hamilton, Ontario
Sat, Oct 8	Finlandia Club	Thunder Bay, Ontario
Mon, Oct 10	Pappy's Café	Wabigoon, Ontario
Tues, Oct 11	Lakeside Inn Best Western	Kenora, Ontario
Wed, Oct 12	Park Theatre	Winnipeg, Manitoba
Thurs, Oct 13	Broadway Theatre	Saskatoon, Saskatchewan
Fri, Oct 14	Central Lions Rec. Centre	Edmonton, Alberta
Sat, Oct 15	Braeside Community Centre	Calgary, Alberta
Sun, Oct 16	Nancy Appleby Theatre	Athabasca, Alberta
Mon, Oct 17	Second Street Theatre	Grande Prairie, Alberta
Tues, Oct 18	Horizon Stage PAC	Spruce Grove, Alberta
Wed, Oct 19	The Geometric Attic	Lethbridge, Alberta
Thurs, Oct 20	Auditorium Hotel	Nanton, Alberta
Fri, Oct 21	Southwood United Church	Calgary, Alberta
Sat, Oct 22	Bearberry Community Hall	Bearberry, Alberta
Sun, Oct 23	Margaret Greenham Theatre	Banff, Alberta
Wed, Oct 26	Creekside Theatre	Winfield, British Columbia
Thurs, Oct 27	Dream Café	Penticton, British Columbia
Fri, Oct 28	St. James Community Hall	Vancouver, British Columbia
Sat, Oct 29	The Dancing Bean	Chemainus, British Columbia
Sun, Oct 30	Hermanns Jazz Club	Victoria, British Columbia
Mon, Oct 31	Hermanns Jazz Club	Victoria, British Columbia
Sat, Nov 5	Port Hardy Civic Centre	Port Hardy, British Columbia
Sat, Nov 12	Ship Inn	St. John's, Newfoundland
Sun, Nov 13	Ship Inn	St. John's, Newfoundland
Fri, Nov 18	Charles W. Stockey Centre	Perry Sound, Ontario
Sat, Nov 19	Market Hall	Peterborough, Ontario
Sun, Nov 20	Petit Campus	Montreal, Quebec
Tues, Nov 22	Harmony House	Hunter River, PEI
Wed, Nov 23	Marigold Cultural Centre	Truro, Nova Scotia
Thurs, Nov 24	Murray Room	Pictou, Nova Scotia
Fri, Nov 25	Memorial Center	Sydney, Nova Scotia
Sat, Nov 26	Company House	Halifax, Nova Scotia
Sun, Nov 27	Arena Complex Theatre	St. Andrews, New Brunswick

More dates to be announced in the coming weeks.

www.DavidFrancey.com



David Francey
Late Edition





Pokey LaFarge (second from left) and Soul City Three

The Time Traveller's Life

Pokey LaFarge looks and sounds like he belongs to an era that witnessed the first rumble of ragtime, blues, western swing, jazz ... roll across America. Jack White considers him cool. Maghan Campbell, too. She provides a background report that straddles centuries.

Forget reality—the romance of history is much more appealing. Runaways hopping railcars. Blues singers who have sold their souls to play guitar. A riverboat chugging down the Mississippi, bringing people to people, spreading music, food, ideas and stories from around the world across the nation. Creating the national identity, even. Great music, art and literature born from the depths of poverty ... well, OK.

It's hard not to fall in love with the mystique of early 20th century America. Pokey LaFarge, the hero of our story, is buried up to his maw in this romance—he is radiant with it. Impeccably coiffed at the recent Vancouver Folk Music Festival, and dressed in two-tone vintage shoes and high-waisted slacks and suspenders,

he bellows out call-and-response numbers with vaudevillian asides in a manner that is perfectly cultivated to evoke, say, 1920s Asheville, North Carolina. "I'm definitely caught up in the romance of it all," says he. "I always have been, and I always will be."

But make no mistake, Mr. LaFarge is no impostor. No, you could say that Pokey's addiction to all things old-fangled was fated to be. On one side: "My grandpa was a ragtime banjo player, he played in the St. Louis Banjo Club. Actually, he's the guy who bought me my first guitar when I was 15."

And on the other: "My father's father was a World War II vet, a war re-enactor, and an all-around kind of a man's man. He got me into American history, so I always kind of had my eye on it from a young age. When I eventually heard the music, I heard the music along with all the images I had in my head that I was reading about," he explains.

The music in question? Ragtime, country, bluegrass, western swing, jazz, blues—the tip of the iceberg, really. He's not talking about Stevie Ray Vaughan when he's talking about the blues, either. A teenaged Pokey was digging up albums in the public library and schooling himself in the record-

ings that mark the beginnings of the genres that emerged in America at the turn of the century.

"Granted, we're three generations away from it," Pokey drawls. "But I don't think that's any reason not to be ensconced and ingrained in our early music. I think it's still very appealing to people all over the world and I think it always will be, because American music, I'm firmly convinced, to me, is the greatest music in the world."

Before you get your bloomers in a bunch over this statement, remember first that it's OK to love what you do. Plus, as Pokey explains, "I mean it's made up of a lot of different musics from around the world, just like the people from all around the world came to make this great country. I guess that's why it's so appealing ... because there's something in it for everybody. I'm proud of being from this country—not because of the government but because of those things, the human things."

After graduating high school, and armed to the teeth with his passion for old American music and his love of history, LaFarge hit the road.

"The first thing I ever wanted to do when I graduated high school was to leave Illinois and travel. That's the only thing I wanted to do. I wanted to write. I wanted to play music, but first and foremost, I wanted

Tubthumping



Pokey LaFarge (second from left) and South City Three

to travel."

And travel he did. What began as driving and hitchhiking across the country for the sake of it eventually morphed into something much, much larger. Pokey and his band, the South City Three (who he met on the 4th of July, no less!), are road warriors who now play more than 200 shows a year. He delights in the fact that they had played in a different country every weekend for the past two months!

And while he misses his gal back home, he insists that this grueling tour schedule is what he was made for. "I just love traveling. I just love playing every single night," he boasts. "We did 40 shows in 40 nights in Europe, and I swear I didn't get tired one time."

Constant touring has built LaFarge and the South City Three a substantial, devoted audience with an insatiable appetite for their good time tunes. The band are becoming media darlings, too (recording a single with White Stripes frontman Jack White didn't hurt), and are hailed by many publications as bearers of the early American tradition—quite a heady title if you think about it.

While it's true that Pokey's music pays homage to the past in incredible detail, the tunes on *Middle of Everywhere* (LaFarge's latest recording) are actually quite innovative in that they cannot be boxed into one style in particular. In fact, you can find niblets of nearly every early American genre

in there somewhere.

"The fusion that I love is just an interest in a lot of those early styles, and not necessarily being relegated to one genre. The idea is to create a sound. I mean, it's an artistic expression—this is my art. I want to create something that is original and different, just like people did back in the day."

The results seem clear: people are bananas for this stuff. What Pokey believes hits people the most about the whole thing is that it's "down home music that hits people at a human level. It's honest music, there's no pretension there." He hopes that hearing his music will cause people to "dig back into music, and learn what the music really is, and have a more discerning palate about it. People just skipping over three generations of music and just saying, this is folk music ... well it's not true."

Given how enamored with the past he appears, it seemed natural to ask Mr. LaFarge if he ever wished he was born in a different time. Might he have been happier growing up among the musicians he considers his heroes and role models? Even having a chance perhaps to play with some of them? "I don't know, I just kind of feel removed from my time. If I lived back in those days, I might think that the music then was crap and I might be looking farther back into the 19th century."

Ha! An honest answer! "Objectively, I'm definitely living for the now," he insists. "As much as my life is filled by the past,

with the music that we play, and interviews that we do ... I may always be talking about the past, but I think it's very important to live in the now, and that's definitely what I'm enjoying the most right at this moment."

Pokey LaFarge Primer

We asked Pokey for his musical references. This is the list he gave us.

Emmett Miller: OK, so maybe he's most famous for doing minstrel shows in blackface ... uh ... but he and his voice are the influence behind so much of the country music you hear today. And yes, he yodels.

Jimmie Rodgers: the man we know as the father of country music. Quite an accomplishment, eh? And he's an incredible singer, to boot. He also yodels.

Milton Brown and His Musical Brownies: A pioneer of western swing music (up-tempo and highly danceable country music from the late '20s led by string instruments). Listen closely and you can hear his influence on Django!

Jelly Roll Morton: An arrogant guy, he was. He claimed in the early 1900s to have invented jazz! It's a claim that doesn't seem so outlandish when you listen to his mad skills on the piano.

Papa Charlie Jackson: A man whose sound was unique at the turn of the century in that he used a banjo and sometimes a guitjo to play the blues.

Bill Monroe and his Bluegrass Boys: Another "father of" character. If you've ever wondered where bluegrass music came from, it's because this guy and his mandolin invited banjo genius Earl Scruggs to join the band, resulting in a distinctive sound named after his home state of Kentucky.

Blind Blake: A man who played his guitar as if it were a ragtime piano, and sang the blues on top of it. It's a really wonderful sound, plus he's got that early blues musician mystery to him. No one knows for sure his real name, where he was born, or how he died—and there's only one known photo of him around!

Up Telescope

Maz fuse traditional Quebecois tunes with modal jazz on their debut disc, *Telescope*. Yves Bernard spots a new acoustic music on the horizon. He talks to chief curator Marc Maziade. Translated by David Riffin and Jane Ehrhardt.

In Quebecois history, rare are the fusions of traditional music and jazz. But things may change with the arrival of Marc Maziade's band Maz, as the release of his new album, *Telescope*, brings about a long-awaited freshness. Influenced by both Bela Fleck and John Zorn, Maz has created music that is highly driven by identity, as well as by an open-mindedness towards other musical forms.

"There are particular albums that I've listened to many times and that have proved to be decisive for me. For example, I've really modelled my artistic direction after the moods on Miles Davis's *Kind of Blue*. It's modal, it leaves a lot of room for improvisation and space," Marc explains. Because of its mixture of klezmer with more open forms, *Bar Cochba* by John Zorn and Massala has been another decisive album to Maz's approach, as have certain pieces by Bela Fleck and Harmonium, the famous 1970s Quebecois group. All of these influences have some points in common, like their willingness to plunge into introspection and meditative thoughts.

Maz remains, nevertheless, profoundly Quebecois. Many traditional artists have contributed to the evolution of Marc Maziade, who also belongs to the very energetic trad band Réveillons!, who certainly know how to fire up a dance floor. "Besides having learned from the folks in Réveillons!, I have practiced at the Vice et Versa sessions with members of Genticorum as well as with fiddlers Olivier Demers and David Boulanger."

As a guitarist, a banjo player and a foot-tapper, Marc has also been influenced by the lightness of André Marchand's and Grey Larsen's open trad, as well as by Ojnab, the late banjoist Jean-Paul Loyer's band that, in the '90s, endowed his creations with a more experimental nature, although he remained respectful to tradition.

"It's an important question for me,"



Maz – Marc Maziade, second from the left

Marc tells us. "How can the Quebecois style be defined? Can melodic, dynamic or structural elements be discerned? It's this question that brought me to study composition in university."

And what is the answer he found? "It's first and foremost a question of energy. And then there is the fact that the tunes have been re-appropriated. So you have tunes that are crooked and tunes that aren't. In Quebecois traditional music, there is a certain fervour. I associate it with the energy of being a minority. When a minority exists, and they want to express who they are, and they haven't yet been recognized politically, it is for sure going to have an effect, and all of this music has developed from this energy of wanting to express who we are."

Each piece on *Telescope* has been seasoned with local flavours, from melodic tendencies to artistic forms like the reel, the waltz, the march, and the 6/8. And, of course, there is foot-tapping. "I feel that foot-tapping is the basis of the Quebecois sound. It's at least what the majority of people recognize the most," reveals Marc. Then there's the violin and, lastly, the guitar and the banjo, two instruments that have only more recently been associated with Quebecois traditional music.

But Maz has created an unique flavour by blending with other worlds. One may find this "new acoustic" to be a little bit unconventional. A mandolin gently reels

beneath the bass and the Rhodes. Instruments improvise abundantly. A violin and a banjo unhinge a reel. A delicate intro announces light and airy piano. An upright bass emerges out of a slowed-down reel. A Wurlitzer buzzes aggressively. An electric guitar shatters into a thousand pieces or merges into one long note. They refashion without losing sight and, at the end of the album, the listener is plunged into an increasingly surreal landscape with the addition of digital programming. Throughout the trajectory, a strong jazz-fusion presence can be heard. Chick Corea is not far.

How does Marc compose while keeping between the two worlds of folk and jazz?

"With the exception of La Bottine Souriente, Quebecois traditional music has practically never experimented with jazz. A big difference between the two styles is in the way in which the musicians communicate with one another. In traditional music, it undeniably exists, but there is more of a parallelism going on. Of course, there are certain virtuosos who are able to interact, and that is wonderful, but in jazz, communication is pushed to the extreme, and each musician searches out his piece of the pie."

With Maz, Marc has put himself in the seat of both composer and player. He writes the majority of the pieces and gives the artistic direction, but he allows the other musicians to upgrade the arrangements. The project started in 2006, when Marc

HOT TITLES FROM RED HOUSE RECORDS

THE PREMIER INDIE FOLK LABEL!



PIETA BROWN MERCURY

This great emerging songwriter's latest is filled with intimate, raw, and enveloping songs tinged with blues and hillbilly country. Recorded in Nashville with members of the Neil Young and Mark Knopfler bands and a guest shot from **MARK KNOPFLER** himself.

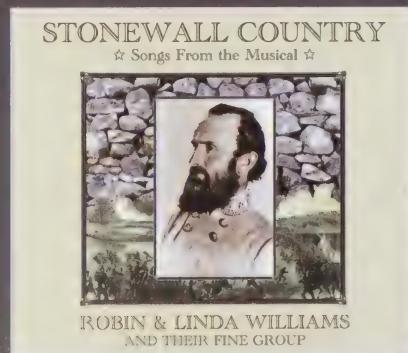
"When Pieta sings you're aware of something effortless and natural, like rain on earth." – MARK KNOPFLER



RAY BONNEVILLE BAD MAN'S BLOOD

Ray evokes the ghost of John Lee Hooker and film noir-esque tales of crime, loneliness and troubled love on this smoldering masterpiece of folk, swampy blues, and brilliant songwriting. **ESSENTIAL!**

"Bonneville is a true diamond with many facets within his arsenal...a 21st century musical alchemist!" – BLUES MATTERS (UK)

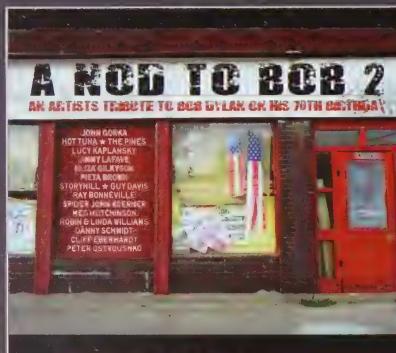


ROBIN & LINDA WILLIAMS STONEWALL COUNTRY

“A SUPERIOR FRESH MILLERYING MUSICAL PLATE”

Just in time for the sesquicentennial commemoration of the US Civil War! This imaginative retelling of the life and times of Confederate General "Stonewall" Jackson has been performed since 1985 in Lime Kiln, Virginia. Robin & Linda wrote the stirring music and perform it here with **THEIR FINE GROUP** and guest **GARRISON KEILLOR**.

“★★★★★... (With Stonewall Country) history and humanity suddenly seem all but inseparable...stellar”
–BLURT



A NOD TO BOB 2

“AN ARTISTS' TRIBUTE TO BOB DYLAN ON HIS 70TH BIRTHDAY”

Our big Dylan birthday bash features classics and rarities interpreted by **HOT TUNA**, **JOHN GORKA**, **THE PINES**, **LUCY KAPLANSKY**, **ELIZA GILKYSON**, **SPIDER JOHN KOERNER**, **JIMMY LAFAVE**, **MEG HUTCHINSON**, **PIETA BROWN**, **RAY BONNEVILLE**, **STORYHILL**, **GUY DAVIS**, **DANNY SCHMIDT**, **CLIFF EBERHARDT**, **ROBIN & LINDA WILLIAMS** and **PETER OSTROUSHKO**.

“A Nod to Bob 2 is a revelation”
–CHRISTIAN SCIENCE MONITOR
“Nod to Bob 2 is a triumph” – RAMBLES.NET



1-800-645-3467 *

VISIT US AT WWW.REDHOUSERECORDS.COM

was given carte blanche at the Saint Rose en Blanc Festival to create a single repertoire comprised of traditional pieces, jazz standards, as well as his own compositions and those of his sidekick, Robin Boulianne. Marc would eventually integrate Lévis Bourbonnais's harmonica, Jean-François de Bellefeuille's keys and Olivier Hébert's upright bass.

Time passed, and after several jams, thoughts of an album began to take shape. Gabriel Godbout-Castonguay was added on the Rhodes as well as the Wurlitzer, and Jean François Bellefeuille took up the Moog. Harmonicist Cédrik Houdayer was invited along, as was Mark Busik, who introduced the electronic elements. *Telescope* was born.

And then the quatuor was created for live performances. It includes Pierre-Olivier Dufresne—who is also a member of the Eastern European-influenced band Gadji-Gadjio—on the violin, the mandolin and foot tapping.

"He brings a more down-temps velocity and groove to the band," Marc explains.

For his part, Gabriel Godbout-Castonguay often pairs up with Marc on the Rhodes and the Wurlitzer. "In Maz, it's like we are two groups of two. I can play electric with Gabriel, while Pierre-Olivier and Benoît are more acoustically inclined. It's really inspiring," says the project's leader. And Benoît Coulombe happens to be a jazz bassist with a lot of vocabulary. All of this seems to be a good omen for a band that is far from having said its final words.

Blood Lines

Jolie Holland makes records with such terrifying titles as *Springtime Can Kill You* or *The Living And The Dead*. Her latest release, she insists, is much more upbeat. Eric Volmer wades through a *Pint Of Blood*.

Calling an album *Pint of Blood* does not seem the most obvious way to convey feelings of warmth and happiness.

But Texas-bred singer/songwriter Jolie Holland insists she named her fifth release in an attempt to present a positive vibe. The title was inspired by a friend's booze-soaked mangling of a William Burroughs



Jolie Holland

quote, which wasn't exactly heart-warming in its original wording.

"Williams Burroughs said a 'quart of plasma' and my friend said 'a pint of blood,'" explains Holland, on the line from her home in Brooklyn. "Burroughs said something like, 'If you're hanging out with a person and feel as though you've lost a quart of plasma, that person is not your friend.' So, I was trying to make an allusion to the idea of the inverse of that: being around people you feel really built-up around, or experiences where you can really feel the positivity."

Fair enough. But even if you wrap your head around this blood-as-nourishment idea, "positive" is still not the first word that springs to mind when listening to Holland's moody mix of slow-burning country, ragged blues and jazzy folk. Melancholic tales of jilted romance and disappointment are brought to life by Holland's lived-in vocals and provocative lyrics. One British critic called the album a "wallower's paradise."

But when it comes to the singer's impressive canon, there are varying shades of darkness. Writing for this album was an experiment of sorts; an attempt to lighten her songbook with material that would make those lonely cross-country tours a little less lonely.

Compared to the harrowing songs on 2006's *Springtime Can Kill You*, for in-

stance, *Pint of Blood* is positively sunny.

"There were very few songs that I ever played from *Springtime Can Kill You*, it was just really dark material," she says. "I wanted to write some material that would be more positive to perform. I really love bloody songwriting. I love Daniel John-son, Willie Nelson and Townes Van Zandt and a lot of their strongest material is really devastating. So I have a tendency to try to write like that, too. But if you're having a hard time on the road—I mean it's hard living on the road anyway—but if you are trying to present that material and you get some weird text from your boyfriend, it can be a little too much. I was trying to write things on the brighter side. But, it's really funny, I think my version of bright most people still see as dark."

Holland has listed Neil Young's *Zuma*, the Velvet Underground and even David Bowie as influences for *Pint of Blood*. But she admits that her Lone Star roots tend to bleed into her work, whether she intends them to or not. She pays direct homage to the Texas songwriter tradition with the disc's only cover, a jazzy and sorrowful run through Van Zandt's *Rex's Blues*.

Where Holland herself fits into the Texas continuum is unclear. She seems reluctant to suggest she had a musical upbringing, but her family does include some great un-

Tubthumping

cles who were, at the very least, footnotes in the history of Texas music. They played with both Western swing legend Bob Wills and Willie Nelson.

"My immediate family and their brothers and sisters had an interesting attitude about it," Holland said. "They sort of picked on them, pretty good-naturedly, about being lazy. They always had other jobs to pay the bills and raise kids and stuff. I think there was a sense of pride in them for sure. But there was also this side of picking on them for being lazy, for being artists."

It's been years since Holland has lived in Texas. And while she says "you can't get away from where you're from" she also doesn't appear to harbour overly romantic notions about her home state either.

"I don't know how Texas feels about me," she says. "Interestingly, lots and lots of people in Texas don't know who Townes Van Zandt is. Members of my family don't know who Townes Van Zandt is. They only know him through Willie Nelson's cover of *Pancho and Lefty*."

Holland was nowhere near the Lone Star State when she first entered the musical spotlight. She was working at a women's shelter in Vancouver when she co-founded the Be Good Tanyas, a Canadian folk band that has since earned a degree of reverence among Americana aficionados. While much has been made of her early connection to the act, Holland had actually left the group before its 2000 debut, *Blue Horse*. But she did contribute one of its most successful songs, co-writing *Littlest Birds* with Samantha Parton. Holland revisits the song on *Pint of Blood*, giving it a darker, more sultry treatment than the Be Good Tanyas' chirpy original.

"Sam and I wrote it with an African Highlife feel and then I left the band before that song was produced," she said. "So I didn't have any hand in how that song came out. That was all Sam and the other girls. Doing it this way was to say I finally had a band that could perform in that way. I was glad to be able to honour the original vision of the song."

Truth, in fact, seems to be another theme on *Pint of Blood*. All nine of the originals are based on Holland's life. This may seem cause for concern when listening to songs such as the rambling country-blues gem *Wreckage*, which begins with the less-than-cheerful line, "*If disappointment was like a drug, I overdosed again.*" On the guitar-driven rocker *Remember*, Holland sings, "*It brings a smile to my lips when I think of your fist narrowing in on and cracking his ribs.*"

Yes, that is also based on a true story. While she doesn't go into details, it's apparently a story so dark that the promise of violence seems somewhat redemptive—an act of friendship and loyalty to avenge an unnamed crime or indiscretion.

"I had a lot of people offer to break somebody's ribs for me," she says. "There was one person who did something really, really fucked up. And a lot of my guy friends were really upset about it and offered to fuck this guy up."

"But," she adds, "that never happened." Well, that's sort of a happy ending.

RAW, ROOTED AND ROAD TESTED



JJ GREY & MOFRO
BRIGHTER DAYS: THE FILM
AND LIVE CONCERT ALBUM
(CD/DVD)



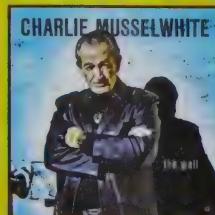
JAMES COTTON
GIANT



MARCIA BALL
ROADSIDE ATTRACTIONS



THE ALLIGATOR RECORDS
40TH ANNIVERSARY
COLLECTION (2 CDs)



CHARLIE MUSSELWHITE
THE WELL

NEW RELEASES ON
ALLIGATOR RECORDS
AVAILABLE EVERYWHERE
MUSIC IS SOLD
WWW.ALLIGATOR.COM

Victoria's Secret

The Sweet Lowdown nurtured their impressive folk, old-time and bluegrass instrumental flair and glorious harmonies amidst one of the most vibrant musical communities in the country. Mike Sadava charts their progress.

What is it about Victoria? This small city with a sleepy reputation has been cranking out some of Canada's best roots music in recent years. Fish and Bird, Shearwater, Outlaw Social, the Bills, Jon and Roy.... The list goes on.

The latest group from British Columbia's capital is The Sweet Lowdown. Contacted from Vancouver, where they were getting ready to fly to perform at the Edge of the World Festival in Haida G'wai (formerly known as the Queen Charlottes), banjo player Shanti Bremer raves about the sense of community among Victoria musicians.

"I just think there's a lot of enthusiasm, with a lot of young people playing old-time and bluegrass," Bremer says. "It's so accessible that people are getting into it easily, and starting to form bands."

While Vancouver has a lot of musicians chasing few gigs, Victoria has lots of opportunities, and people show up to the gigs, she says. A weekly Tuesday show at the Fernwood Inn consistently draws a full house.

And those Fernwood gigs helped finance the band's eponymous first CD. Recorded in the home studio of mandolinist extraordinaire Andrew Collins of the Foggy Hogtown Boys and Creaking Tree String Quartet, the disc is much more than three young women who sing well together. For sure, they do sing like birds, and their harmonies are sweet, if not lowdown. The a cappella three-part harmony on Amanda Blied's *Lights Across the Water* evokes a sense of terror and melancholy at the same time in witnessing a fire consuming a mountainside, and they more than do justice to that gospel chestnut, *Going Up On the Mountain*.

While many of the young Canadian female bands from the Wailin' Jennys on down have great singers, often the level



The Sweet Lowdown

of instrumental playing is basic—they're strummers. But the Sweet Lowdown have instrumental chops galore.

Bremer has been playing banjo since the age of 12, when she decided she wanted a banjo on her knee because of the song *Oh Susanna*. Unlike most banjo pickers, she plays both clawhammer and Scruggs style, and is in demand as a teacher, including the internationally renowned British Columbia Bluegrass Workshop at Sorrento, BC. Fiddle player Miriam Sonstenes is classically trained and also teaches, including the Sorrento workshop.

The band also puts out a big dollop of versatility. While rooted in old-time music driven by clawhammer banjo and fiddle with plenty of double stops, they can also crank out the bluegrass led by Bremer's rock-solid banjo playing on *Don't Walk Away*. Sonstenes has written a melody in *Sapphire Waltz* I can easily imagine will be played at many a campfire jam, while the opening track, *The Circle Song*, is as folk as you can get.

Blied is most proud of the band's songwriting ability. All three women write, which also creates a nice mix and the differences in style that makes it so difficult to pin them down in one box. And they're quite canny about the covers they choose, whether it's the old-time *Chicken Under the Wash tub* by Vivian Williams or Chris Coole's *\$100*.

"It's definitely not an old-time album or a bluegrass album, but it's definitely a folk album," says Blied.

Last winter the trio spent nine days at Collins's studio in Parry Sound, ON, an experience they say really brought the band together and sharpened their performance. As Blied says, "We didn't totally break the bank to do it but we put a lot of energy into it. And we lived to tell the tale."

They chose Collins because they knew him and admired both his work as a musician and as a producer. "He just hears music so well we knew he would mix it the way we wanted it," Blied says.

They spent a few days to get there—they managed to get on Via Rail's program that offers musicians free fares for entertaining passengers in the dining car. There's lots of time to practise on a train chugging across Canada in January.

The band has actually been around for more than three years, starting out as a Bremer/Blied duo. Both are dual citizens, so they were able to tour the western United States, travelling as far as California. Last year they added Sonstenes, who was born in Germany, to cement the old-time feel with her fiddle and add the third voice to bring the harmonies to a new level.

"It's not like it just started, but it feels like the momentum has picked up," Blied says.

Bremer doesn't know how far the band

Tubthumping

will go, but they are all committed to at least the next couple of years.

Mike Brooks, a veteran of the Victoria folk/bluegrass scene, has been a mentor for the Sweet Lowdown, occasionally sitting in on mandolin and giving them ideas when it came to the final mix of their disc.

Brooks says there is magic in what they've accomplished. He especially likes the idea that old-time Appalachian music is the engine behind their music but they don't fit into the mould. And unlike many of the all-female groups, they are serious instrumentalists and continually work on becoming better players.

"They are pretty unique and I think they have a real appeal that will take them somewhere outside the old-time and bluegrass circuit," Brooks says.

Linda Thorburn, who books the bands at the Coombs Bluegrass Festival, had heard them at Sorrento and hiring them was an easy decision. She is in awe at their instrumental abilities, and they are just coming into their own.



"They're young, they're talented and they sing beautiful harmony together. What more can you ask of a three-piece band?"

The name of the trio is similar to the title of a Woody Allen film (*Sweet and Lowdown*) but they insist the movie about a

fictional dastardly jazz guitarist in the '30s who lives in fear of Django Reinhardt is not the inspiration for the band name.

As Blied says, they just liked the sound of it: raunchy and sweet, coarse and fine. And it aptly describes the range of their music.

THE DEEP DARKWOODS

THE PLACE I LEFT BEHIND



Sept 11 - Banff, AB @ The Banff Amphitheater w/ Blue Rodeo

Sept 15 - Winnipeg, MB @ West End Cultural Center

Sept 18 - London, ON @ Oh! Fest

Sept 19 - Stratford, ON @ The Loft

Sept 21 - Hamilton, ON @ Casbah

Sept 22 - Wakefield, QC @ The Black Sheep

Sept 23 - Montreal, QC @ Pop Montreal

Sept 24 - Toronto, ON @ Lee's Palace

Sept 25 - Guelph, ON at Van Gogh's

Sept 29 - Calgary, AB @ Dickens

Sept 30 - Rocky Mountain House

Oct 01 - Edmonton, AB @ Royal Alberta Museum Theatre

Oct 02 - Lloydminster, SK @ Lloydminster Theatre



thedeepdarkwoods.com

SIX SHOOTER RECORDS

Backwater Blues

Based on the shores of Lake Okanagan, BC, and steeped in country blues and gospel, The Darylectones now add soulful, tango and traditional folk to their ever-expanding musical interests. Roger Levesque spins their beautiful new disc, *hope like a bright shining face*.

There's something intangible about the alchemy of a good musical collaboration.

For guitarist, singer and songwriter Daryl O'Neill and acoustic bassist Stefan Bienz—the decade-old duo known as Darylectones—it works across generations and genres to produce something that's hard to label.

Over years of living in and performing around Penticton, in British Columbia's temperate Okanagan Valley, O'Neill and Bienz have nailed down their chemistry and mutual interest in traditional blues and folk styles. But other factors have kept the music fresh: a shared sense of creative curiosity, an ability to incorporate extraneous styles, and their ever-evolving rhythmic feel seasoned with jazz, African and Latin elements.

"We've had a really worthwhile cross-fertilization of ideas," offers O'Neill, "and as our own skills have become more polished we've been able to expand on those ideas. But any record of ours is just an aural snapshot. The tunes change."

Bienz charts their evolution similarly.

"Now I know how to back Daryl up better because I've simplified my style a lot, and I think we're exploring the tunes more than we ever have. Every performance is different, on purpose. If you get too comfortable it becomes boring. We like to keep things alive and I think a lot of the personality of our music lies in the rough edges."

You can hear that in vibrant relief on the duo's recent release *hope like a bright shining face*, their fifth independently produced album and the first-ever to bring extra players into the equation. All the vocals, guitars and bass were recorded with drummer/percussionist Michael Treadway live off the floor before they brought in anyone else.



The disc's dozen tracks are expertly paced with disparate grooves from blues to tango to ballads without killing continuity. Touches of accordion, piano and organ, viola and flugelhorn here and there embellish the duo sound beautifully without overshadowing what they have (Bienz arranged the horns and strings).

Oneill's deep, grainy voice and quirky intonations have drawn various comparisons, most often to Tom Waits's '80s sound, but he credits his interest in early blues singers as the biggest influence, offering that writing is a "continual process" connected to everyday life.

"I'm always messing around with things, changing this and that, hearing snippets of conversation or revisiting old experiences. Inspiration is all around us, and I make a conscious effort to avoid clichés."

When it comes to lyrics, he admits to having a philosophical bent.

"That's the way I see the world. But music is one of the few ways we can enter the mind, to see someone's world view. Imagine Mississippi Fred McDowell, sitting out on his porch looking at his bean field wondering if it's going to grow. What kind of a mind is that. Music can give us an insight into that."

A couple of songs from *hope like a bright shining face* even debate acts of God, for instance the Calvinist doctrine of preterition addressed on *When We Fall*, but O'Neill

doesn't count himself as religious. Another piece, *The Dreadful Wind And Rain*, borrows from a traditional English folk ballad sometimes known as *The Two Sisters*.

Bienz adds that they both like spooky old folk songs. There's usually something humorous or heartfelt to balance out the serious qualities. None of it feels formulaic.

O'Neill was born in Montreal and raised in rural Quebec. Largely self-taught, he was inspired to take up guitar during his high school years after hearing a few acoustic blues records and eventually he began building a career playing local clubs. After moving west in the mid-1980s he has been kicking around British Columbia's Okanagan region with a couple of extended, isolated stays in a ghost town and on a sailboat.

Bienz is a native of Summerland, BC, who began taking classical guitar lessons at nine but the first music to grab his ear came from old blues and jazz albums and Ry Cooder. He switched to electric bass in high school with the chance to join a friend's band and switched again to an acoustic upright after seeing the legendary jazz bassist Milt Hinton in a workshop. Following studies at Edmonton's MacEwan College he spent some seven years developing his versatile range on the Vancouver scene.

They met working as sidemen for a vocal couple in the Penticton area in the mid-

NEW MUSIC FROM THE COMPASS RECORDS GROUP

BEOGA
HOW TO TUNE A FISH

"The best new traditional band to emerge from Ireland this century."
—*The Wall Street Journal*

beoga.com [tune](http://beoga.com/tune)

CATIE CURTIS
STRETCH LIMOUSINE ON FIRE

"One of the best singer-songwriters recording today."
—*AfterEllen.com*

catiecurtis.com

COLIN HAY
GATHERING MERCURY

"*Gathering Mercury* is Colin Hay's most acutely poetic and out-and-out serious singer-songwriter release yet."
—*Drum Media (Australia)*

colinhay.com

BEARFOOT AMERICAN STORY

NOAM PIKELNY BEAT THE DEVIL AND CARRY A RAIL

The long awaited second album from **Punch Brothers'** banjoist Noam Pikelny—Winner of the **Steve Martin Prize for Excellence** in Banjo and Bluegrass.

BEARFOOT
BEAT THE DEVIL AND CARRY A RAIL

"Old time, roots, Americana, folk, bluegrass—whatever...it's just plain old pleasure."
—*The Boston Globe*

Featuring the single "When You're Away."

NOAM PIKELNY
Beat The Devil And Carry A Rail

"Whether playing in a band [like Soils], as an accompanist, or as a solo performer, John Doyle has a magical touch...a dream guitarist."
—*Irish Edition*

JOHN DOYLE
SHADOW AND LIGHT

"Both of us share an esthetic for older, traditional sounds. But the thing I like about Daryl is that he's not a purist. When we were writing this last album, he got interested in soukous music, so he started doing some African style guitar. We're interested in Astor Piazzolla and tango, too" – Stefan Bienz

1990s. To give their employers a break, O'Neill would work a few songs of his own into the set and, with Bienz's backing, the duo's chemistry was born.

That support gig only lasted a few months but they kept in touch and when Bienz settled in Penticton in 2002 they began working as a duo. Their 2003 album *I Heard The Beating Heart Of The World* was the first attempt to capture what they had developed onstage.

Three subsequent albums, *sad old beautiful world* (2004), *Fools For Love* (2005), and *all of the things that never was* (2007) took an organic progression as they became a tighter, more complex musical unit plying all-original tunes. They feel the new disc *hope like a bright shining face* has pushed their collaboration up a whole extra notch with the addition of other players, even though they still usually work as a duo live.

Covers still surface onstage, pulled from O'Neill's repertoire of old blues and gospel songs. He sees them as "a jumping-off point".

"I think we've both made an active effort to try to ferret out the sounds that are behind the sounds we wanted to hear. That can take you to some odd places."

Over the years he has worked different guitars (National, Weissenborn), Dobro and banjo into his kit and explored varied string traditions (lap style, Hawaiian guitar) along with regional blues styles (Delta, Piedmont, Mississippi stomp, etc.).

They have both turned each other on to a variety of new sounds.

"Both of us share an esthetic for older, traditional sounds. But the thing I like about Daryl is that he's not a purist. When we were writing this last album, he got interested in soukous music, so he started doing some African style guitar. We're interested in Astor Piazzolla and tango, too, and we've started weaving that into the mix. In that way it's an open palette. We do what we want as best as we can."



Photo by: Brian Coltharp

Restless Heart

Leonard Podolak delves into more musical projects than Elvis Costello. From clog dancing to collaborating with some of Britain's finest folk musicians, Podolak's multiple interests owe much to his generous personality and family background. Words: by Patrick Langston.

Interviewing Leonard Podolak is a little like trying to lasso a geyser: new ideas just keep bubbling up. After a while you, so to speak, go with the flow.

Most folks probably know Podolak as the formerly big-haired, banjo-playing founder of Winnipeg-based The Duhks and an ever-enthusiastic member of the band's predecessor, Scruj MacDuhk. Hatched almost a decade ago, the genre-jumping Duhks—over the course of four studio albums—landed a Juno and a Grammy nomination and continue to work the occasional gig.

But Podolak, 36, is an artistically restless man who rarely spots a musical byway that he can resist. He tends to work laterally, not linearly, his embrace of genres, influences and other artists as broad as his well-known personal generosity.

"It's been a very collaborative summer for me," he says by phone a couple of hours before catching a plane to the U.K. Destination: the late-August Shrewsbury Folk Festi-

tival. There he was to team up with seven other folk musicians, including British notables Steve Knightley and Kathryn Roberts and American singer Caroline Herring, to present the Cecil Sharp Project.

The project is the outcome of a week spent earlier this year with those fellow artists at a secluded spot in the British countryside. There they created a concept musical work about Cecil Sharp, the slightly oddball song collector whose early 20th century labours were critical to the modern folk revival.

"It was one of the most brilliant things I've ever seen," says Podolak. "There were two fridges and two stoves and pallets of wine. They brought in Cecil Sharp experts, and we did a bunch of research. The vibe in the house was one of constant collaboration, writing songs together."

A preview of the work at the end of March got a thumbs-up from the influential British paper *The Guardian*: "It worked because the songs were unexpectedly varied and the mood bravely and cheerfully non-reverential," said reviewer Robin Denselow. Almost inevitably, he described Podolak as "funny and furious."

Given the chance to bring along guest artists to Shrewsbury, Podolak corralled the Turtle Duhks, which he describes as a "twice-a-year honkin' old-time trio" composed of himself, Lydia Garrison of Turtle Island Dream and fellow Duhk Jordan McConnell. He also included members of the

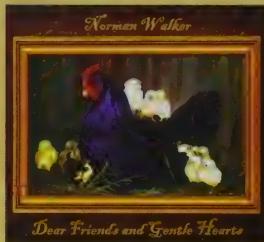
Tubthumping

Norman Walker



New 2011 Release

Dear Friends & Gentle Hearts



An eclectic acoustic collection of mostly Canadian original songs.

Topics include urban legends, true stories, gardening, cooking pies, apostrophe usage, clog dancing chickens, saskatoon berry picking, single malt scotch, golf and 9/11 Truth.



2002 Release - "T" Time

...a singer and songwriter somewhat in the tradition of a Canadian Tom Lehrer.... CBC radio should base a regular show around him." — Penguin Eggs 2003

For information or purchase/download:
www.normwalker.com or CD Baby.
Or e-mail normwalker@accesscomm.ca

United States-based Footworks Percussive Dance Ensemble, whose repertoire focuses on southern Appalachian clogging, yet another of Podolak's passions.

That passion, by the way, led him to hook up earlier this year with clogger Matt Gordon on the Home Routes circuit of house concerts launched by Podolak's father, Mitch (a.k.a. co-founder of the Winnipeg Folk Festival and Vancouver Folk Music Festival).

"We were clogging to *Soldier's Joy*," says Leonard. "It brought a lot of joy to the house concerts."

He's also been working with singer/songwriter Nathan Rogers, son of Stan, and rocker/acoustic musician JD Edwards in the trio Dry Bones. The band's repertoire, available on a CD at stage-side, runs from jug band to rockin' little numbers.

Rogers, who met Podolak back in the Scrub MacDuhk days and subsequently wanted to sing for The Duhks, describes his pal in an e-mail as "a binding entity that allows two independent songwriters to coexist without the threat of mutual annihilation ... He's one of the few banjo players I know who can actually say 'This is where we really ROCK OUT!!', mean it, AND make it happen."

Saying his friend is "foolishly romantic about music," Rogers adds, "He has a huge heart ... I find myself unable to share a room with people who have done Len a bad turn. He buys them drinks and treats them as family."

Podolak, who lists *The Catcher in the Rye* and *Desperate Housewives* as his favourite book and television show, respectively, (his wife, Erna Andersen, turned him on to the housewives), is living proof for the argument that we are each a combination of nature and nurture.

Not only were his parents, Mitch Podolak and Ava Kobrinsky, instrumental in founding major folk festivals but his father also plays old-style Appalachian banjo.

Mitch had encouraged his son to learn the banjo from a young age, but Leonard, in the time-honoured tradition of children, balked. Then he saw Bela Fleck play, and that was pretty much it.

"I spent my university money on a banjo," he has said of his conversion.

The decision to take his interest onto the stage was sealed when, at 16, he saw John Jones of the Oyster Band and Eileen

Carson of Footworks perform at a festival.

"I was freaking out, watching them breaking down the wall and connecting with the audience. I said, 'That's what I want to do!'"

As for the nurture part, Podolak's catholic tastes in music can be largely traced to his parents' listening habits.

"They really set the stage, so when I got interested in music there was this encyclopedic record collection at home: Pete Seeger, the Bothy Band, blues, everything. I've always looked at music as all so connected, that it travelled from all over and back again."

Along with the broad musical interests of his fellow, and ever-changing, band members, this inclusive view informed The Duhks' yoking of gospel, string band, you-name-it into the rich tapestry that got them noticed in a crowded musical landscape.

Rising stars, they garnered critical acclaim and devoted audiences but hit a wall a couple of years ago.

"The last record didn't sell that well, and there was just a huge set of circumstances," says Podolak. "We decided to take 2010 and 2011 off, to still be a band but to have a life personally and musically. It can stop your development musically when you develop a repertoire and then play 200 nights a year."

Band members are off doing other projects but also playing together occasionally. They have a short U.S. tour planned for the fall.

"The Duhks will fly again," he says, "probably in certain ways higher than ever."

In the meantime, "I'm still Leonard Podolak. I have a million things I definitely want to do."



The Sun Also Rises

Accompanied by glowing reviews, *Matador Sunset*, the latest recording from Warped 45s, offers a profound understanding of blue-collar consciousness that few Canadian songwriters currently match. Jason Schneider sits down with cousins Dave and Ryan McEathron.

It's become a cliché that bands led by two gifted songwriters are like a marriage. But whether those relationships go on to thrive after the honeymoon (Blue Rodeo's Jim Cuddy and Greg Keelor) or abruptly end in bitter divorce (Uncle Tupelo's Jeff Tweedy and Jay Farrar), there is never any doubt that such creative partnerships always add more to the music than if each party were working on their own.

Dave and Ryan McEathron of Toronto's Warped 45s seemed predestined to work together—they're first cousins—although each had been working on developing his own distinctive songwriting voice before first joining forces for a brief stint as an acoustic duo and then forming the band in late 2007 with keyboardist Kevin Hewitt, bassist Alex Needlemen and drummer Hamal Finn Roye.

Once taking that plunge, they approached John Critchley, former front man of 13 Engines and now renowned producer for Elliott Brood and Dan Mangan, to make an EP. That soon led to a deal with Pheromone Records, run by one-time Warner Music Canada and Maple Music head Kim Cooke, and the release of the Warped 45s' first full-length album, *10 Day Poem For Saskatchewan*.

Upon first listen to that record, it was no surprise why so many significant CanRock names had thrown their support behind the band. *10 Day Poem For Saskatchewan* remains one of the most accomplished Canadian roots rock debuts in recent memory, with its dynamic, wide-screen arrangements driving the McEathrons' highly literate and richly detailed storytelling. These are elements over which critics commonly gush, yet the Warped 45s' live show has also earned equal respect, as evidenced by the band winning the Fan's Choice Award at the 2009 North By Northeast Festival in



Warped 45s

Toronto.

This spring saw the arrival of the Warped 45s' sophomore album, *Matador Sunset*, again produced by Critchley, and accompanied by even more glowing reviews. "When we released our first record, the great reception really caught us off guard," Ryan McEathron says. "The fact that *Matador Sunset* has been getting even more attention is really exciting. It is quite rewarding to have the support of so many music fans, radio hosts, journalists and concert promoters."

Dave McEathron adds that although the heavy touring they embarked upon in the year following *10 Day Poem For Saskatchewan*'s release did indeed help them road test a lot of new material, they are continually discovering new facets to their sound, especially now that the band is emerging from the club scene and onto bigger stages.

"I think we have grown as musicians and vocalists after playing a few hundred shows together," Dave explains. "I feel like our sound is expanding but I guess I would attribute it to more experimentation in all kinds of settings, from stripped down house concerts to giant festival stages and everything in between. I think it helps with building the dynamics. It is hard to deny the power of standing on a big stage and creating this massive wall of sound, though. That can definitely be inspiring."

When the subject turns to how their

songwriting has evolved on *Matador Sunset*, Dave—who writes the lion's share of material—says that there is a friendly competition between he and Ryan on some level, but it's something that the cousins have never openly discussed. "It's not a competition, but at the same time we're doing this because we believe we have it within ourselves to write really good songs. I think you have to have that attitude when you form a band, or else what's the point, you know?"

Dave continues, "I also work really hard to do whatever I can to make Ryan's songs better through instrumentation or harmonies. I think he's a great songwriter, whether we're in the same family or not. I wouldn't be in a band with him if that wasn't the case."

To illustrate that, Dave notes that one of his favourite moments on *Matador Sunset* is Ryan's track *Grampa Carl*, based on the exploits of one of their real-life ancestors. "I used stories I was told growing up to put that song together," Ryan explains. "The rumour goes that Carl was caught with a large shipment of contraband while crossing the Detroit River from Ontario into Michigan during Prohibition. In order to get rid of the evidence, Carl set his boat ablaze and jumped into the icy water."

Dave has no reason to sell his own songs short, though. As he did on *10 Day Poem For Saskatchewan*, he displays skills

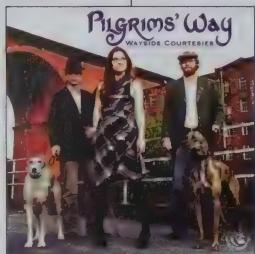
LATEST RELEASES FROM THE AWARD WINNING **fellside** FAMILY

WAYSIDE COURTESIES I PILGRIMS' WAY

Debut album from a fine new band

"They manage to walk the line between trad conformity and ripping up the rule book deceptively easily" *Spiral Earth*

FECD239

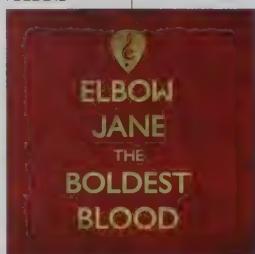


THE BOLDEST BLOOD I ELBOW JANE

A second Fellside album from "One of the UK's foremost acoustic acts" *Classic Rock Society*

"They produce a vibrant sound with soaring harmonies" *Maverick*

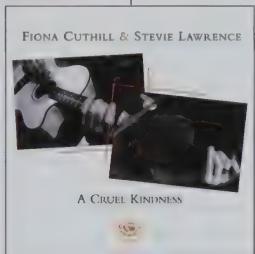
FECD242



A CRUEL KINDNESS I FIONA CUTHILL & STEVIE LAWRENCE

Well respected Scottish musicians form exciting new duo

FECD244



FECD243

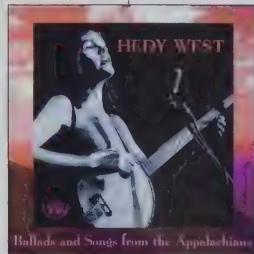


WALNUT CREEK I

MARTIN CARTHY & DAVE SWARBRICK

The legendary duo with an exhilarating set of previously unreleased 'live' recordings 1989-1996

FECD241

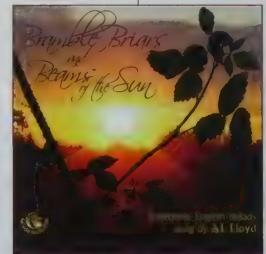


BALLADS AND SONGS FROM THE APPALACHIANS I HEDY WEST

(Double CD for the price of one)

Three classic, much sought after, Topic albums from one of the finest women singers of the American folksong revival. A.L.Lloyd described her as "by far the best of the lot"

FECD240



BRAMBLE BRIARS & BEAMS OF THE SUN I A.L. LLOYD

(Double CD for the price of one)

A benchmark set of English traditional ballads largely based on Francis J Child's monumental collection. Handsomely packaged with a 60 page booklet written by Dr Vic Gammon



FELLSIDE RECORDINGS LTD.
PO BOX 40, WORKINGTON CA14 3GJ, UK

www.fellside.com

at plumbing the depths of the blue-collar experience that few other Canadian songwriters at this moment can match. The track of which he is particularly proud is *Pale Horse*, the tale of someone haunted by nightmare visions, even when he is in beautiful surroundings. "I wish I could say it wasn't autobiographical," he says. "It came out of a rough time right after I had been working in the industrial paint shop of a bus factory. I believe I may have been a little too attached to the paint thinner."

Two more humble guys than the McEa-throns probably don't exist in the Canadian music scene, but that doesn't mean they haven't set the highest possible standard for their work. It's another clear sign that Canadian songwriting traditions are in good hands with a new generation of artists, and the Warped 45s are quickly forging their own strong link in that chain.

"I always try to measure myself against the giants in songwriting that we all love," Dave says. "Am I ever going to get there? I don't know, but that's what I've always wanted to be. So I try to read, write, and just generally live my life in a way that will allow me to express myself in the most honest way there is. I'm not trying to copy anyone, and I don't think Ryan is either. We're both just striving to get as close as we can to that place where your work represents who you are as accurately as possible."

You're So Vane

The Weather Station's Tamara Lindeman draws much musical inspiration from her collaborations with City And Colour's Daniel Romano. Together they created the gentle and welcoming *All Of It Was Mine*. Shannon Webb-Campbell knows which way the wind blows.

Forever changing, moving and shifting patterns, the only thing more unreliable than weather is our ability to forecast its erratic nature. Toronto's The Weather Station doesn't claim to foresee the patterns in the sky, they just relay their relationship to it with *All Of It Was Mine* – the follow-up to their lauded debut *The Line*.



The Weather Station – Tamara Lindeman

"*The Line* took four years to record, *All Of It Was Mine* took a few days," says Weather Station's principal songwriter, Tamara Lindeman. "*The Line* I see as being about sound, where *Mine* is about and involves words. *The Line* is about vast landscapes, *Mine* focuses in close. *The Line* expresses sadness very overtly and yet the joy sneaks out of the cracks. *Mine* expresses joy very overtly and the sadness sneaks out of the cracks. *The Line* was very much mine and mine alone. *Mine* is a collaboration."

When recording her debut *The Line*, Lindeman wrote for sheer catharsis. She had to lift the weight of her own heaviness, unveil her sadness – to fuse it into words, melody. To get it out. Make it into song. *All Of It Was Mine* came from a need to capture mood. Instead of hashing it out, talking it over, she picked up her clawhammer banjo instead. Songs have become stories, her narratives and companionship.

"I don't know how music provides the catharsis," she says. "That is some primal mystery that scientists have been scrambling to explain. Or perhaps there is no funding for such a research endeavour. However, it is certainly the same thing as it is for anyone who listens or makes music in any way. It's a simple thing and one that hardly needs to be spoken of."

What began as a studio album, a labour of

perfectionism, evolved into a 10-track folk album, recorded at Daniel Romano's home studio in Welland, ON, released by his label You've Changed Records.

"I was being a perfectionist in a studio, trying to do too much, trying too darn hard to make the best record ever," she says. "The trying took over the playing. I became obsessed with room tone, mic noise and guitar buzz, completely forgetting to just play the damn songs."

"Dan approached me about doing some recordings and I said no a few times. Then finally decided to give it a shot. We sat down to do a few demos and they came out so genuine, simple, straight and lively, I just saw the whole record had to be that. So we took a couple of days and that was that."

Through Romano's persistence and stubbornness, combined with Lindeman's own recognition of the songs being just enough as they are, they created an album strong in soul, resilient in heart and whole in spirit. For *All Of It Was Mine*, she found herself deeply inspired by the likes of Romano, Jennifer Castle and Fred Squire – the simple stuff.

"I'm from rural Ontario, yet this record is very much a Toronto record, set and reaming true to the exact details of the street I love, the house I live in," she says. "A small urban portrait. On the record I

Tubthumping



Dave Stewart's *The Blackbird Diaries* is unlike anything he has embarked on during his illustrious 30 year music career both with Eurythmics and as a solo artist. With an American flare The Blackbird Diaries is rooted in rock, country, and blues.

The album features **The Secret Sisters** and duets with **Martina McBride**, **Colbie Caillat**, **Stevie Nicks** and a co-write with **Bob Dylan**.

sing constantly of the natural world—flowers, bugs, cats, wild plants that manage to grow here despite everything.

"Though it was not my intention at the time, in listening back I hear the natural world attempting to creep into the urban, despite the best intentions of the buildings and those involved to tame and control it. This record both celebrates and fears that invasion."

Romano works spontaneously, quickly and feeds off intuition. One moment he's sitting on the couch, staring off into space, the next he's setting up a mic, picking up an instrument—whatever it is, it works. And if it doesn't, within 10 minutes another instrument is in hand and he's playing something that does work.

"Much of what he did made absolutely no sense to me," she says. "It was completely counter-intuitive to what I would have thought to do, but that's why it worked. That's why it had to be a collaboration."

When she's not working on *The Weather Station*, Lindeman also plays in *Bruce Peninsula*, an experimental folk project with Matt Cully, Neil Haverty and Misha Bower. Her own songwriting process varies. *The Line* began with her recording a riff and layering it, after a while laying down melody and words. *All Of It Was Mine* was a more traditional experience, with an instrument and a notepad.

"They all came out pretty quick: 10 minutes, sleep on it, little next-day reworking. These days I try to straight up improvise all my songs, just record everything and listen back to find things to keep verbatim."

Music is all about community. Lindeman recently performed at *Sappy Fest* in Sackville, NB, an event that embodied why she makes music. Beyond a surprise *Arcade Fire* show, she felt part of a movement of people who are open to listening and being moved by music, experiencing it together.

When asked why music? Lindeman pauses.

"What a question," she says. "Why not music? Without music I would have never found a way to be around or near with people. I probably would wind up leaning awkwardly against the wall at some party, fumbling with my drink. I still am sometimes, often, but it doesn't bother me in the slightest."

The *Weather Station* forecasts a season of variable sun and cloud, mixing with rain showers from time to time. The only thing for certain is Lindeman just wants to keep making music.

"At this point the only natural aspiration, personally, is to make another record," she says. "I find these songs a joy to play and they are so gentle and welcoming, I find it wonderful to play them for people. With this record I am so glad I have the chance to do that quite a bit in the next few months."



Happy Days

Founded in Jamaica in the '40s and named by Hollywood legend Errol Flynn, The Jolly Boys play mento—a spirited acoustic forerunner to ska and reggae. They've also released one of the most outrageously joyful albums of the year. Colin Irwin introduces one cool dude: the Boys' 72-year old lead singer, Albert Minott.

Albert Minott is the coolest septuagenarian on the planet.

Onstage he's a human dynamo, rousing audiences to fever pitch with blood-curdling yells and whoops as the combination of his hard-edged voice, impossibly infectious mento rhythms and the irresistible novelty of a band steeped in Jamaica's colourful musical past playing modern classics like Iggy Pop's *The Passenger* and Amy Winehouse's *Rehab* entrances audiences the world over.

Offstage he's much the same. Slim and sharply dressed in striped shirt, smart jacket and jaunty pork pie hat, he looks quite the dude, notwithstanding his Shane MacGowan teeth.

"**YEAH, BABY!**" he cackles uproariously when you tell him he looks like a million dollars, following it with some largely unintelligible anecdote about how good he's feeling before reflecting on a colourful career that used to find him performing fire dances in Port Antonio hotels for the tourists. Sounds scary, Albert. "Yeah baby ... some of them tourists got real scared and started screaming ... girls would run from their tables..." There's that cackle again...

These days Albert can't quite believe his luck fronting the revived Jolly Boys, championing the pre-reggae rhythmic style of mento and finding international success through the modern twist of playing contemporary American and European material rather than songs rooted in the Caribbean like *Island In The Sun* and *Banana Boat Song* with which the genre is traditionally closely associated.

Well, that and the rather more ribald material of old mento, which a grinning Albert refers to with conspiratorial references of "big bamboo" ... habitually followed by more filthy cackles. "The people would



The Jolly Boys – Albert Minott, second from left.

dance and they'd get closer ... and closer ... and closer in the dance hall ... real sexy ... know what I'm saying, baby?"

Ask him if he's surprised by the acclaim heaped on the latest Jolly Boys album *Great Expectations* and he looks momentarily confused. "Am I surprised? I ain't surprised we reach people. What's gotta be, gotta be!" He warms to the topic. "We are just here to entertain and we always do that, it's just about having a good time."

Great for an international audience, but how do they react to you playing these rock and pop classics back at the home of mento in Port Antonio, Albert? "They love it! Yeah baby, I can't walk down the street without people shouting at me, 'It's Mr. Rehab! Hey Mr. Rehab, no-no-no. Love that song, Mr. Rehab! You're doing good, mister!' I don't know how to switch on a computer, I don't know how to read a Tweeter, I don't know how to do a Facebook, but these people keep saying, 'Albert, I'm watching you on my computer, I been reading about you on Tweeter, I been following you on Facebook, you gonna be a millionaire!'"

The Jolly Boys actually met Amy Winehouse when she visited Jamaica last year and got along famously. "Yeah, Amy came

to Geejam (the Port Antonio hotel which serves as base camp for the Jolly Boys). We all chilled out and played pool. She liked the sun and she liked the vibe. She liked the way we did *Rehab* and said she wanted to meet us. It was cool. I was very sad to hear of her passing."

Out in Jamaica you wonder how aware he was of bands like The Clash, The Stranglers and Blondie that the Jolly Boys are now covering so uproariously. "They weren't Jamaicans so we didn't hear too much about them but you might hear them sometimes on the radio, so yeah, I knew about those guys. They made great songs. They fit the same concept of old mento, so we're doing mento the modern way, taking it to another level, showing the young people what it's all about 'cause mento is unique, man, unique!"

The Jolly Boys were originally formed in the late 1940s and were christened by buccaneering Hollywood legend Errol Flynn, who'd regularly moor his yacht in Port Antonio (and in 1946 bought nearby Navy Island), hitting the local bars and hotels. Hosting exotic parties, he took a particular shine to the band, who were then calling themselves the Navy Island Swamp Boys,



EDMONTON
FOLK MUSIC
FESTIVAL

Thanks to all the Artists, Volunteers,
Patrons and Supporters of the 2011
Edmonton Folk Music Festival.

2012 Festival, August 9-12

www.edmontonfolkfest.org

making it his personal responsibility to give them a more appropriate, user-friendly name. Albert Minott wasn't a member in those days (though he was on the same circuit doing his fire dance and acrobat act) and the group's primary members then were banjo player Moses Deans, guitarist Noel Lynch and Papa Brown playing the rumba box. But Albert would occasionally fill in with them and feels perfectly qualified to relate—with considerable relish—not only the Errol Flynn story ("I think he liked Jamaican girls") but the importance of mento to Jamaican culture.

"Everyone knew mento. It came from the cane fields. Bob Marley's mother knew mento. Bob Marley's grandmother knew mento. Reggae came out of mento. But people born after Jamaican independence in 1962 didn't know mento. Now we are bringing it back to young people."

Albert's grandmother was a celebrated dancer who certainly knew mento and that's who he credits as his biggest influence, although his mother, a preacher, was also a singer who taught him a lot of songs. "No electric music then," he says. "No amplifiers. We had guitars made out of bamboo. It was a music for love, not war. It brought people together."

The top mento bands back in the day were named after the hotels they played in for the tourists. There were the Hiltonians and the Silver Seas, though Albert will tell you the Jolly Boys were always the best, whether he was in them or not (he became a regular member in the 1960s). The advance of sound systems effectively blew away the mento bands and Albert lived on his wits as one of life's natural entertainers surviving many years of hardship. Many different incarnations of the Jolly Boys followed though many prominent early members of the group passed away.

Indeed, at one point, there were several different bands called the Jolly Boys and nobody knew exactly who'd be playing with which band until they turned up. There was something of a revival in the 1980s when longstanding members Moses Deans, Allan Swymmer and Joseph (Pow-dah) Bennett got the band back together in earnest, going on to tour successfully abroad and record four albums.

Albert Minott wasn't a part of that lineup. His turn came in 2008 when the various

Jolly Boy factions resolved their differences and pooled their resources to become house band at Geejam in Port Antonio, a hotel set up by Jon Baker, a British music industry big hitter (previous projects include Beanie Man and Queen Latifah). Building his own recording studio in Port Antonio, Baker decided to record the colourful older local musicians in the locality for posterity in a project that has obvious comparisons with Ry Cooder's *Buena Vista Social Club* experiment in Cuba.

With many of the originals already gone (founder Moses Deans died in 1998) and others suffering serious illness, Baker shrewdly focused on the colourful, energetic and charismatic Albert Minott as his main man.

Greatly loved yet poor most of his life, it's easy to understand Albert's joy at the unexpected turn of events that have made him a star. It wasn't his idea to use modern pop standards as a new vehicle for a startling updated version of mento (credit for that is shared by Jon Baker and percussionist/producer Dale Virgo) but he's thrown himself into it with such passion and zest it all seems perfectly natural.

Apart from *Rehab*, the famous covers on the *Great Expectations* album include Johnny Cash's *Ring Of Fire*, The Stranglers' *Golden Brown*, The Doors' *Riders On The Storm*, Grace Jones's *Nightclubbing*, Lou Reed's *Perfect Day* and New Order's *Blue Monday*, each one an absolute joy.

Albert says he had no qualms whatsoever about adapting the traditional mento style—"the Jolly Boys is the best it has ever been"—and says he loves the new approach, which includes a shift in fashion from straw hats, pretty shirts and white trousers to felt hats, smart shirts and neckties.

Incredibly it's his first real recording, but there are plans to follow *Great Expectations* with a live album and Albert insists this is no one-off gimmick and, now that the Jolly Boys are on the march, there'll be no stopping them. "We don't just want to do covers—we have our own material to do."

Not that playing pop covers goes against the mento ethic in any way. "In the old days we'd play songs by Brook Benton, Satchmo ... whatever was around. It ain't no different."

And what of the future, Albert? What are your aims? "A nice home, a couple of million in the bank and ... a helicopter!"

So you're not planning on retiring any time soon, Albert?

Momentarily he's lost for words, clearly not comprehending the question. "You mean, stop singing?" Then his face breaks into that infectious toothless grin. "No way, baby, NO WAY! It's not done 'til it's done! This is too much fun. I feel GOOD! So you guys out there you keep watching the Tweeter and keep an eye on what's going on with Albert, OK?"

OK, Albert, you can bet on it.



The Jolly Boys – Albert Minott, front and centre



The Deep Dark Woods — Ryan Boldt, far right

The Ballads of a Thin Man

The Deep Dark Woods brilliantly combine elements of British balladry with wonderful, disparate facets of North American folk music, bluegrass, classic country and soul on their superb new album *The Place I Left Behind*. Their Ryan Boldt pledges his undying love for his pal, Shirley Collins. Roddy Campbell nods sagely.

He likes a good hanging, does young Ryan Boldt. His *Hang Me Oh Hang Me, The Gallows and The Ballad of Frank Dupree*—in which the pitiable protagonist ends up on the business end of a noose—are, somewhat, indicative of a maverick, creative spirit. And no, he's not

a member of The Scaffold. Rather he is the magnificent lamb-chop sideburns and wispy beard frontis The Deep Dark Woods, an enormously intuitive, inventive and inspiring roots combo from Saskatoon, SK.

Sitting across from me in the green room backstage at the recent Edmonton Folk Music Festival, Boldt certainly appears a normal, well-adjusted 28-year-old, albeit one as skinny as a straw. But who knows what possible Faustian bargains are struck when the moon rolls full over gravel crossroads out there on the deserted prairies. So erm ... Ryan ... a public lynching appears imminent on each of The Deep Dark Woods last three discs—is there something you want to...

He has that Jack Nicholson grin on his face, you know, the one from *The Shining*.

"I love murder ballads," says he with a chuckle. "I got the [Harry Smith] *American Anthology of Folk Music* for Christmas one year; that's a great box set. My parents bought it for me. I really took to the murder ballads side of it. Something freaked me out about those songs. I like that creepy stuff. But I'm not doing as much of it anymore. I think the last one is *Frank Dupree* and I wrote that two years ago."

Phew! Not exactly yer wretched, handwringing singer/songwriter dispelling dismal, mind-numbing, intimate minutiae on the general population at large, then, this master Boldt.

One wag described The Deep Dark Woods as "gorgeously morose." And while they frequently reflect a splendid lustre of melancholy, they can also rumble with

enough energy and momentum to galvanize street cred' as good-time roots-rockers.

Their critics, of course, frequently toss out a casual myriad of convenient comparisons: The Band, The Grateful Dead, Neil Young, Carlos Santana, Gram Parsons ... and that's just the guy from *Exclaim!*. But you'll recall how the long-defunct but infinitely resourceful Uncle Tupelo—motivated by the tumultuous partnership of Jay Farrar and Jeff Tweedy—initially took bluegrass, classic country and old-time mountain music and fashioned the first fuzz about alt.country? Well, The Deep Dark Woods pull together similar fascinating fragments only they spread their scavenging farther afield.

Titles of the odd song offer hints: *When First Into This Country, As I Roved Out, River In The Pines, Journey Home* ... ah yes, God bless their cotton socks: the folk tradition.

"I've always been into ballads. I found out that the English do the best ballads of them all, and the Irish and the Scottish. I just love these ballads; they are so beautiful. It's not the same chord changes as American music. The chord changes they use just hurts me. I love the story-telling and there's something about those melodies that I was drawn to, like Shirley Collins's.

"Shirley Collins does a wonderful version of *As I Roved Out*. That's usually where I find all my stuff, from Shirley Collins. I absolutely love her. She's the nicest lady in the world. We e-mail back and forth," says Ryan.

"She tells me about her house renovations and what's going on in her garden. She sent me her book [*America Over The Water*] a couple of Christmases ago, along with a poster that said, 'For Ryan, Love Shirley.' So I got that hanging in my kitchen. She's the greatest. Four years ago I went onto her website and it said, 'e-mail Shirley.' So I e-mailed Shirley. I told her I was a 24-year-old fella that absolutely loved her. And she got back to me and we've been chatting ever since."

Shirley Collins's roses aside, Boldt's interest in traditional folk songs actually began on a whim. While working at the A&B Sound record store in Saskatoon, he came across Fairport Convention's *Liege And Lief*. Released in 1969, it has since generated such outlandish hype as "the most

important [British] folk album of all time". But its pioneering use of rock arrangements on such traditional ballads as *Tam Lin* and *Matty Groves* were certainly genre-defining. Boldt simply liked the cover and curiosity made him play the record.

"I put it on and it blew my mind. It is one of my favourite albums of all time. I saw that the songs were traditional. From there I found older stuff, like Shirley Collins and Ewan MacColl.

"I saw Bob Dylan cover *Masters of War*. *Masters of War* comes from an English folk song [*Nottingham Town*]. He borrowed tunes and lyrics from these old traditional songs. I saw what he was doing. And the more and more I listened to that kind of music, the more I found out that people like Tom Waits were doing it. Neil Young even does it. Everybody that is awesome does that. So I guess I realized I could do that, too. It's not ripping anybody off. It's showing respect by borrowing these wonderful lyrics and coming up with your own versions of a song—rewriting parts and coming up with your own melodies. It's all linked together. I love that stuff. It's my favourite music in all the world."

While the storytelling aspect of balladry appeals to Boldt's literary interests, his musical sparks materialize from a more multifaceted flint. Poke around farther in the dirt of The Deep Dark Woods's roots and you discover a heartfelt reverence for country aristocracy, Merle Haggard and Faron Young, '60s soul singers Sam Cooke and Percy Sledge—"Percy Sledge, he's

the king of R&B ballads"—and bluegrass father figures Bill Monroe and The Stanley Brothers. "Carter Stanley is one of the finest lead vocalists of all time."

You can trace that eclectic taste in Boldt's DNA. His great-grandfather played lap-steel guitar. Grandma played guitar and piano, grandpa the harmonica. Together they formed a gospel band, playing such hits of the day as *Bringing In The Sheaves* and *I'll Fly Away*. Music in the family then skipped a generation until Ryan.

Born in Saskatoon, he met Burke Barlow—the future Deep Dark Woods acoustic, electric and pedal steel guitarist—at Camp Kadesh Bible Camp on Christopher Lake when they were kids. They played *Stairway To Heaven* at the camp talent show. Barlow, from Prince Albert, SK, knew bass guitarist Chris Mason. The two of them moved to Saskatoon and formed a band with drummer and percussionist Lucas Goetz.

Meanwhile, Boldt polished his stagecraft playing bass in a "really bad blues band". But then his family moved to Chemainus on Vancouver Island. After a stint dry-walling in Calgary, he joined them. It was a lonely time for the lad. For the most part, he sat in his bedroom and wrote what became some of The Deep Dark Woods's most tender and saddest songs.

"I never started writing songs until I moved out to B.C. ... I didn't have any friends out there. I didn't know anybody. I didn't hang out with anybody for a long, long time. That's probably where the sad-



The Deep Dark Woods

SELF-TITLED DEBUT AVAILABLE **SEP 6**

"Smokin' hot." — RON SEXSMITH

WHITE HORSE

SEP 17: The Living Room, NYC
SEP 18: Tin Angel, Philadelphia
SEP 19: Club Passim, Boston
SEP 20: Petit Campus, Montreal
SEP 21: Glenn Gould Theatre, Toronto
SEP 23: Maverick's, Ottawa
SEP 30: Studio Theatre, Hamilton

Featuring
Melissa
McClelland
& Luke
Doucet



WHITEHORSE

Everyone Watched The Wedding

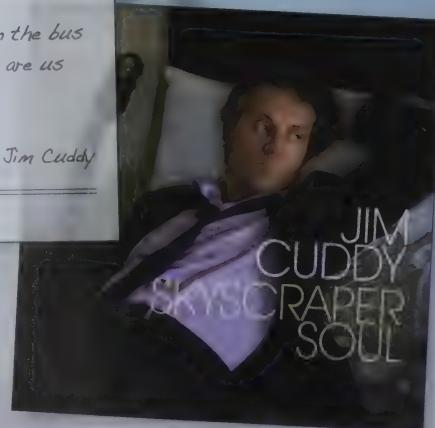
Everyone watched the wedding, couldn't get enough
At least for one moment we were right there up above
Looking down on all the royal fuss Monday we were back on the bus
Driving right through the neighbourhoods and factories that are us
That one day, hope was all that we could see
And they looked so beautiful to me.

— Jim Cuddy



Listen to "Everyone Watched The Wedding" and
order *Skyscraper Soul* at jimcuddy.com

(Deluxe CD, CD and Vinyl with bonus CD)



ness of the songs came from.

"When I look back, I always loved sad songs. Rock songs, I could take them or leave them but there's something about sad, sad songs that get me every time. It's hard to explain, really. Even in church as a kid, the sad hymns that everyone sang really got to me. I guess I'm a sad person. I'm an emotional person."

As fate would have it one summer, he wound up back at the family cabin at Christopher Lake and bumped into Burke. They began jamming. One thing, as is often said, led to another and they ended up back in tow with Mason and Goetz in Saskatoon. Reunited, they played their first local gig at Amigos in August 2005.

"A few months later we played at the Brass Monkey and the place was absolutely packed. After that, every show in Saskatoon was packed and the next show sold out. From there we knew we had a good thing going and wanted to take it on full time."

The Deep Dark Woods recorded their self-titled independent debut at a friend's house in 12 hours in 2006. It's now out of print. A year later they released the auspicious *Hang Me Oh Hang Me* on Steve Dawson's Black Hen Records [You can find the words and music to the title track in P.E. No. 47]. *Winter Hours* followed in 2009 and it earned the band Ensemble of the Year at the Canadian Folk Music Awards.

Good as these discs surely are, their latest release, *The Place I Left Behind*, dramatically elevates them several storeys higher in what Leonard Cohen describes as the tower of song. For starters, they've flushed out their ranks with the inclusion of Geoff Hilhorst on keyboards. Old Man Luedcke on banjo and Kendel Carson on fiddle make guest appearances. As a result, they add an extra rootsy dimension and flexibility that separates the great from the God-like. Toss in the majesty of Burke Barlow's pedal steel; Lucas Goetz's stately drumming; their all-around irresistible three-part harmonies fully flushed with Boldt's breathy, melancholy; altogether enthralling, sombre lyrics—including two fine songs from Chris Mason and an Evan Dunlop cover, *Back Alley Blues*—and lash it all together with a magnificently crystal, uncluttered production, and it sure as hell ain't going to sharply divide opinions. What's more, they produced it themselves



in Halifax, NS.

"It's kind of hard telling people what we want so we recorded it on our own," says Boldt. "We had an incredible engineer [Darren Van Niekerk]. You can tell him things in ways people wouldn't understand, I'm not very good at explaining music to people. I don't know a lot of terms as I play a lot by ear. He was the same as us, a young guy. He got everything we wanted. He knew that we liked those old records with all the reverb—Fairport Convention, John Cale, that sort of stuff. He found that for us. It's hard to find somebody who wants to drench things in reverb these days. Most producers are like, 'No, let's just get it done'. So that's cool."

When I look back, I always loved sad songs. Rock songs, I could take them or leave them but there's something about sad, sad songs that get me every time. It's hard to explain, really. Even in church as a kid, the sad hymns that everyone sang really got to me. I guess I'm a sad person. I'm an emotional person. — Ryan Boldt

Of course, it's all a matter of personal preference, but *The Banks of the Leopold Canal* surely deserves odds-on favourite as outstanding track on *The Place I Left Behind*. It's a mighty topic that involves the Second World War Battle of the Scheldt in northern Belgium, in which more than 6,000 Canadian troops lost their lives.

"I watched a documentary on the Leopold Canal and the Battle of the Scheldt and

heard these soldiers speaking. One guy said, 'There's thousands dead in the Leopold Canal'. And I thought that would make a pretty good lyric. I didn't know too much about it. I just kind of wrote about a guy leaving for the war. The town is waving as he's leaving ... it took me a while to write it. I always had that idea in my head and I was always telling people that it would make a really good song. And then one day it just popped out of the blue in about 15 minutes."

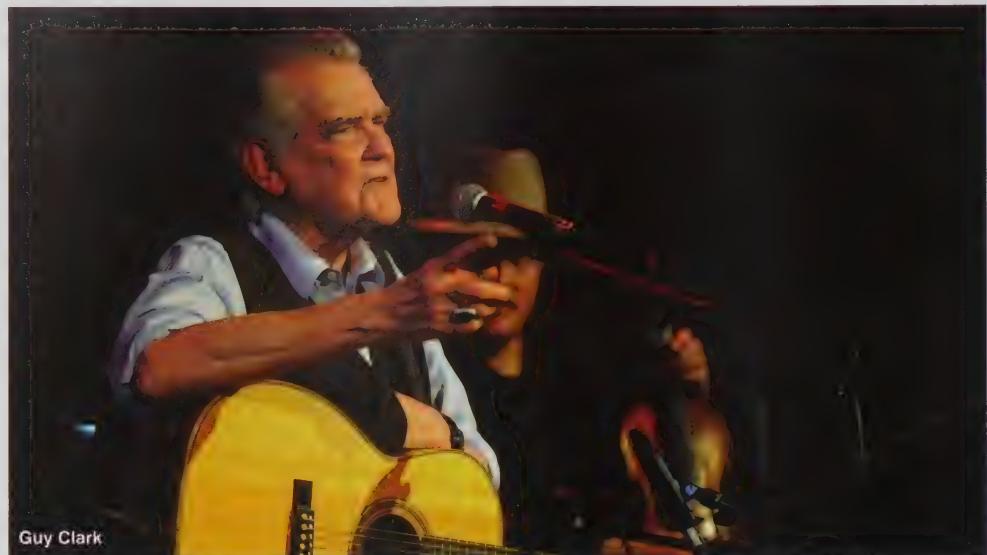
Moving forward on all fronts, The Deep Dark Woods have just signed with the American William Morris Agency. Yes, that William Morris! He who books gigs for Snoop Dogg, Ozzy Osbourne, Janet Jackson, The Eagles... And they've also ended up on the prestigious Sugar Hill label in the U.S. Its catalogue includes releases by Dolly Parton, Willie Nelson and Townes Van Zandt. How they ended up there, now there lies a terrific tale.

"It's a funny story. I used to go on this message board [Phishhook, dedicated to the band Phish and The Grateful Dead] when I was young. I hadn't been on it for years and years and went on there last summer just to check it out again. And I saw there was a post about our band. So I told them I was in the band. Brian Baker from Sugar Hill was on there also. He messaged me asking if we had a label down in the States I said, 'No'. I said, 'We were coming down to Nashville to play a show and to come out'. He came out and basically that's how we got Sugar Hill. It's great."

Robert Frost certainly got it right: the woods are lovely, dark and deep...

Guy Clark

The Penguin Eggs Interview



Guy Clark

For nearly 40 years Guy Clark, a son of Monahans, TX, has forged a sterling global reputation as a songwriter's songwriter and estimable performer—the genuine article, the no-nonsense master storyteller, the real deal.

His just-released Dualtone CD *Songs and Stories* is an excellent primer for the uninitiated and timely keepsake for seasoned fans alike, a well-recorded live performance at Nashville's historic Belcourt Theatre.

Backed by an all-star band with a roster of classics including the likes of L.A. Freeway, Homegrown Tomatoes, Dublin Blues and The Randall Knife, along with trademarked wry between-song annotations and hot licks from sidemen, the album is a testament to an artistic life well-lived.

We caught up with him backstage at the Edmonton Folk Music Festival, hobbled by recent illnesses but

lucid, suitably ironic and full of life as ever. Questions by Alan Kellogg.

Tell us about the new CD and the thinking behind it.

Well, (chuckling) there wasn't much thinking on my part. We had a gig booked at the theatre for a sort of studio record release party. One of my less intelligent moves was to put together the guys who recorded it and have them perform the songs exactly as they came on the record. But then afterwards I snapped to that, why, man, would you do that—get upright and kind of waste a good audience? We did the first set in that (more formalized) way and just decided to have fun in the second set. And that's what this ended up as, the second set. We didn't use a set list and just took our (song cues) from the audience. It wasn't planned and it's exactly as you hear it. There wasn't much mixing to be done, and certainly no re-recording.

What's your verdict?

I admit that I like it a lot. It was worth putting out just for the four songs Verlon (Thompson) and Shawn (Camp) do. I knew when they started things off they would be smokin' hot. We just let it rip and it seemed to work out.

Aside from performing, your work and your passion over the years has centred on songwriting and instrument making. It seems each calling involves craftsmanship. Is there a link beyond the obvious?

Actually, I kind of resent the "craftsman" thing. That label came from the promotion behind a series of re-released albums. I saw it coming and actually had the time to stop it, but eventually said, 'Well, what the hell—who cares?' In time I found out that it was me who cared. That's because I try to approach things as art, not craft. I'm not trying to be ... crafty. But seriously, I work

very hard at figuring out what to leave out. It's like the best guitar players: it's not the notes they play, it's the holes they leave. That, to my mind, involves art. That's what I'm out for.

Have you been at the luthier's table lately?

I still have my workshop and my tools but haven't made anything for the past couple of years. My knees have been giving me such fits, it's just impossible to stand and do the work. I do miss it though, because songwriting and building guitars is a right brain/left brain situation that I think feeds on each other to mutual benefit.

Among the songs on *Songs and Stories* is a fine reading of your departed friend Townes Van Zandt's classic *If I Needed You*. It seems that you and friends like Steve Earle and Rodney Crowell are regularly recording and performing Townes songs.

Well, in my case it's just the songs are so good it's hard not to do one. And yeah, there is the sense that you don't want them to get lost. I mean, I was in the next room when he wrote *If I Needed You*. He said he dreamed it. Whatever. But it's a wonderful song.

Do you ever experience fallow periods with the writing?

One time I didn't write a song for an entire year. Man, I could just not make myself do it. I kind of believe I started co-writing because of that, because I wasn't getting any work done, which was very frustrating and put me in foul mood as a result. But what I've found with co-writing is that I really enjoy the back and forth of the process. When you're alone you can mumble to yourself all day long and convince yourself that this is really fucking great when it isn't. Working with someone else you have to say it out loud, which gets you over one step. The other thing is that I'm learning so much, especially from the young, really bright writers. There's an Australian living in Nashville named Jedd Hughes. He is just a marvellous guitar player and songwriter, so good and possessed of an inspired economical approach. I sit there and think, 'How did he do that?' And I try it and it's

not so hard to learn but he's coming at it from a new, fresh perspective, which is very exciting.

A dyed-in-the-wool Texan, you've lived in Nashville—the city and the monolithic institution—for 40 years. How have things changed?

That's a question I'm asked a lot. Sometimes I think I know the answer and sometimes not. I do know that I'm there for a reason—which is simply because that's where the music business happens. For me—I know it's different for others—it's difficult to do business long distance, especially when I started. You know, back then Johnny Cash would phone up and say, 'Hey, Guy, got any new songs?' And I'd drive over and play 'em. Nowadays the electronic revolution or whatever it is has changed that. You can e-mail an MP3 file or even send something live. Obviously it's not as important as it once was. Still, it behooves me to be there.

Do you have affection for the place?

Hmm. I've got affection for people there, the musicians and songwriters I've come to know over the years. Hell, none of them are from Nashville anyway and most are from Texas. Look, I'd live in Texas immediately if I thought I could break even.

What have been reading lately? Have you read the new Rodney Crowell memoir *Chinaberry Sidewalks*?

He started coming over to the house and would read sections aloud to [wife] Susanna and me. And man, it was funny stuff; he is a great storyteller and has worked hard on his prose. He's not an educated man and it took effort. We'd laugh and laugh. But you know, it gets very dark. He had a seriously abused childhood. I mean, I knew his parents and had no idea, I was shocked at what went on, and kind of didn't want to know that stuff on a certain level. It breaks my heart but that's what happened. Otherwise, Susanna gave me a Kindle and my son loaded up some stuff for me. I've gone through the *Lonesome Dove* chronology and slightly short stories by Hemmingway and Scott Fitzgerald.

What advice do you give to aspiring—or for that matter, mature—songwriters?

Mostly they don't ask formally. It's just really, I ask them if they've got an idea. And then we go. If they're smart it generally works.

You turn the big 7-0 in November. Any thoughts on that?

My health pisses me off. I mean, you have to face the spectre of mortality when a doctor in an emergency room says you've got a 50/50 chance. That happened and Rodney took me there. But I didn't dwell on it and just wanted to get through it so I could get back to work.

What of the travelling life?

Well, I'm used to it. But it's so difficult with the airlines and all that. It seems romantic to those who don't do it all the time. Unfortunately, other than when we do the songwriter tours with Lyle (Lovett) I've never been in a financial position, gigs-wise, to hire a bus and a professional driver. So you just do it—it comes with it.

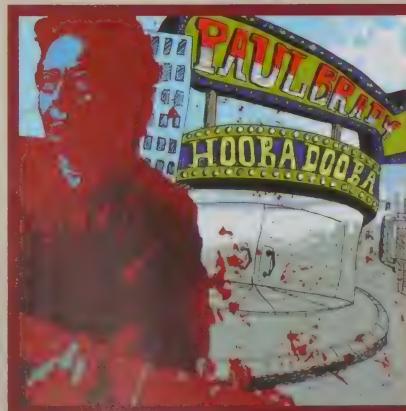
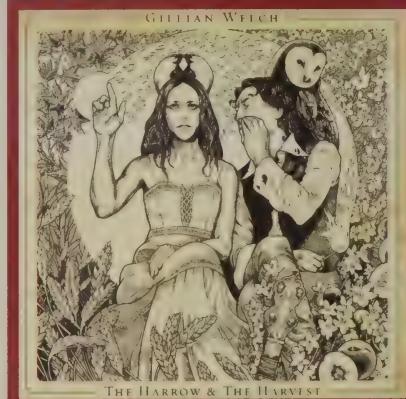
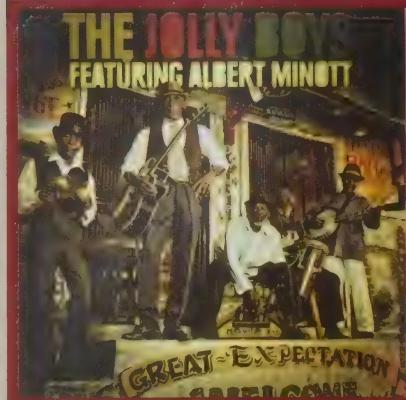
What do you see ahead?

My focus is on getting up and around again, to get the physical rehab happening. I've been crippled for too long, it's been painful and I want to work on that, on getting healthy. I still write every day. So more of the same, I'll keep writing songs. And the hope is that the publishing industry actually goes out with them and does its job.

This interview was edited for publication.



REVIEWS



Their outrageously cool, all-cover, material really guarantees a giggle or two.

— The Jolly Boys, Page 53

The stories are full of milk white steeds, spooky happenings, chilling murders and ancient references, and I love them, every one. Priceless!

— A.L. Lloyd, Page 55



Dave Alvin

Dave Alvin

Eleven Eleven (Yep Roc)

A true musical democrat, Dave Alvin has long been set on an ambling path to nowhere in particular, regularly hopping categories in his various roles as sideman, singer/songwriter and roots evangelist. He's flirted with neo-rockabilly punk and goth blues (short stints with X and Gun Club, respectively), so you know he's no archivist, but there are times in his solo career when his impressive knowledge of the idiom doesn't exactly make for compelling listening, as with 2000's Grammy-winning *Public Domain*, or the *Guilty Men* album.

Eleven Eleven is the other side of the coin, a set of near-perfect roots rock so casual, unaffected and seamless you wonder how he isn't able to knock perfect songs off at will.

There's homage to one of rock music's most enduring legends (*Johnny Ace is Dead*), dead-on character sketches (*Black Rose of Texas*, *Harlan*

County Line) even a semi-joking duet with brother Phil that should be too corny but somehow works (*What's Up With Your Brother?*). Best set of his career, equal to the best *American Music* of The Blasters, and that's saying something.

— By Tom Murray

Gillian Welch

The Harrow and the Harvest (Acony Music)

Do-it-yourself seems to be the theme on the latest from Gillian Welch and her musical partner, David Rawlings. They certainly haven't needed T Bone Burnett's production touch since *Hell Among The Yearlings* (1998). Rawlings has produced since 2003's *Soul Journey* and this outing they've even dispensed with backing musicians. The credits list only Welch on vocal, guitar, banjo, harmonica, hands and feet and Rawlings on vocal, guitar, banjo and harmonica. That duet closeness results in their most intimate recording since their debut on 1996's *Revival*. The

intertwining of their vocals and Rawlings's sinuous guitar lines wrapped around Welch's strummed rhythms has always been the basis of their stripped down sound and this recording is no exception.

Having great songs that evoke old-time-Depression-black-and-white-era-Appalachian-country is another. *Scarlet Town*, *Dark Turn of Mind*, *The Way It Goes*, *Tennessee*, and *Down Along The Dixie Line* all fit the bill marvellously. The other songs on the disc are only a slight hair below the quality of those five. With talent like this, you don't need a bunch of other musicians. That partnership and intimacy is all that's required. Welch and Rawlings have it to spare and it comes across on another classic recording.

— By Barry Hammond

Gordie Sampson

Almost Beautiful (Independent)

We all know comparisons are odious but does anyone else remember a great band called Six String Drag, led by gifted North Carolinian singer/songwriter Kenny Roby? They put out a couple of great records in the late '90s before calling it quits, to my chagrin.

Thank My Lucky Stars, the first tune from much-accoladed Nova Scotian Gordie Samp-

son's fourth studio outing, very much put me in mind of that alt-country heyday (or is it hayday?) with its gentle, acoustic-propelled lop, crisp production and Sampson's soulful baritone extolling the simple, redemptive pleasures of life and love.

Sampson's approach to country evinces a bit more production spit and polish than those forbears, and he's not above slipping in a rudimentary electronic beat (*Wake My Heart*), reverb-laden piano line (*I See You in Everything*), or swelling layer of strings (*Crazy Holding On*) to sicken things up a bit. But what matters are the soaring, earnest vocal melodies and pervading everything's-gonna-be-all-right vibe, and that Sampson remembers to break up the procession of mid-tempo musings with something peppier for the kids (*Hurricane Jane*).

Here's hoping the passage of more than a decade improves the chances that product of this calibre finds the mainstream audience it deserves.

— By Scott Lingley

Locarno

Una Mas Y Ya Nos Vamos (Jericho Beach Music)

Tom Landa is known to many of us from his work with The Paperboys and here, under the Locarno moniker, he shares



Gillian Welch and David Rawlings



"Gogo is full of life, volume, and ideas, and makes his blues vital." - Bob Mersereau (Top 100 Canadian)

"Highly Recommended and Thoroughly Enjoyed."
- John Vermilyea (Blues Underground Network)



AVAILABLE EVERYWHERE
GREAT MUSIC IS SOLD

www.davidgogo.com | www.cordovabay.com

 **Cordova Bay**
RECORDS



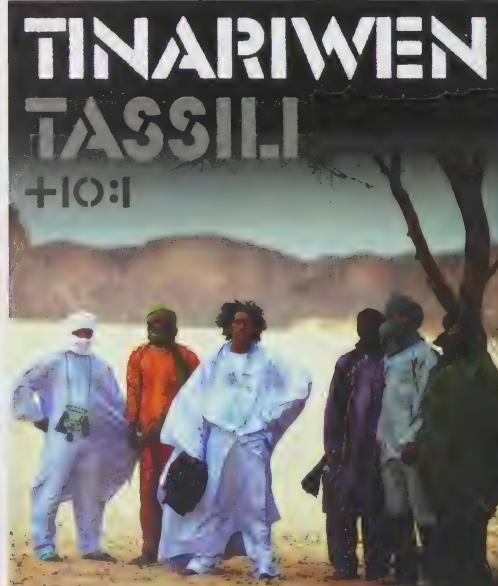
The best of the planet's roots musics, from Anglo trad to Zanzibar pop. You'll read about it first in **fRoots** magazine.

- Proper-job paper edition! • Go-faster digital edition!
- Cheap deal for UK students! • fRoots Radio podcast!

www.froottsmag.com

fROOTS

32 years of the very best local music from out there!



TASSILI - the important and powerful new album by the acclaimed "Touareg" band TINARIWEN

anti.com

out now

ANTI-

a solo set of songs honouring his Mexican roots. Mexican music (and Latin American music, more generally) has always been a strong element in Landa's songwriting, but on *Una Mas Y Ya Nos Vamos* all of the songs are sung in Spanish and a couple of tunes are traditional Mexican pieces.

Despite the focus, it's a very eclectic mix that feels short at seven songs. *Candela* (Candle) is stripped down Latin funk, somewhat reminiscent of Los De Abajo, while *Joah* is a blast of exuberant acoustic pop. The trad *La Bruja* (The Witch) closes the disc in more sombre fashion.

Production by Jobby Baker is warm and tight, doing the music perfect justice. My only complaint is the relative brevity of the record, although one imagines that with this release Landa may be only testing the waters. More Locarno in the offing? We can hope!

— By Richard Thornley

Hanggai

He Who Travels Far (World Connection)

Hanggai is a Mongolian word referring to a utopian landscape, which in Mongolian dreams would be a vast grassland, extending endlessly to the horizon, criss-crossed by rivers and dotted with shade trees, something like the earth just west of Calgary.

Unbroken grassland still exists in Mongolia but the number of herders living a traditional life continues to dwindle. Besides being an idealized countryside, Hanggai is also a hard-driving band from Beijing, looking to its roots in Mongolian music and a pastoral life that none of the members live.

Their lyrics are about beautiful girls under trees and beautiful horses in wide open spaces. Hanggai's debut album sound was part throat singing,



part bluegrass. On their second outing, *He Who Travels Far*, the band's textures are more dense, the throat singing part of a heavy metal, rock, and traditional folk song brew. With electric guitar whinnying and cymbals crashing, Hanggai is creating a new breed of horse.

Hanggai's website cites influences of Pink Floyd, Rage Against the Machine — and Neil Diamond. Hmm. They might do well to cite spaghetti westerns as well: epic pieces such as *Gobi Road* would well suit the rolling of credits. Hanggai still charms with its oddly appropriate-sounding banjo tunes and intimate ballads such as *Borulai's Lullaby*, but in general the band's sound is Big, and there's plenty of room to wander their idealized fantasyland.

— By Lark Clark

Paul Brady

Hooba Dooba (Proper Records)

Mr. Brady is, and always has been, his own man. He started off in the beat group era playing American blues, discovered traditional Irish music all of a sudden and soon excelled at it, and just when he could have settled into a sure-fire earner

a tremendously accomplished musician, singer and songwriter combining everything he has ever learned into one hugely enjoyable record.

There are love songs, ballads, protest songs and floor shakers here. In a more just world, this would already be an eternal classic. *Hooba Dooba?* Indeed!

— By Tim Readman

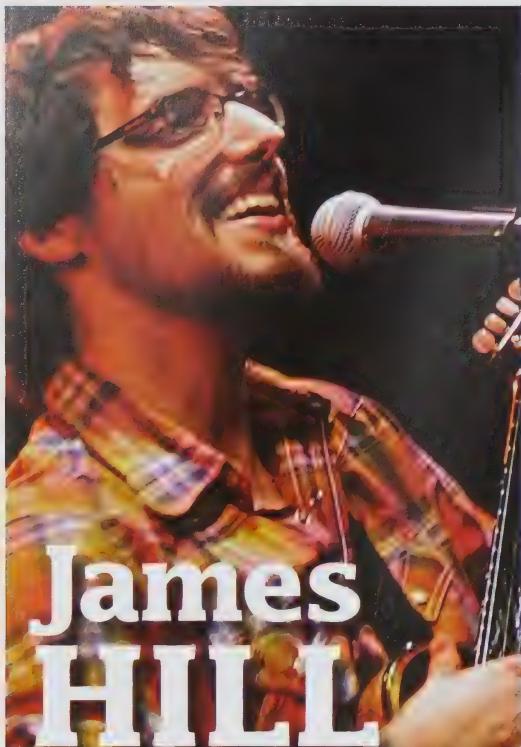
Ray Bonneville

Bad Man's Blood (Red House Records)

Roaming blues poet Ray Bonneville's third album for Red House identifies him as something of a musical painter as well. Looking at the album personnel, you'd almost expect a standard guitar-and-rhythm configuration but the contributions of multi-string-bender Gurf Morlix and percussionist Mike Meadows (playing a unique cajon-cum-drum kit) just seem to shade in sympathetically around Bonneville's time-honed blues purr, harmonica and syncopated electric plucking.

Bonneville has long touted New Orleans as the home of his greatest musical inspiration, but *Bad Man's Blood* feels haunted by the spirit of somewhere more isolated and austere, where the booze is served in quart sealers and no one ever sits with their back to the door. Just like the proverbial picture,

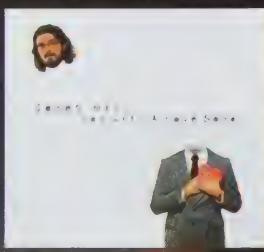




Man With A Love Song

When the man who has dazzled listeners with his virtuosity on ukulele turns his mind to song-writing, he continues to amaze.

Featuring a dozen great new songs in addition to instrumental from this consummate musician. Quite simply brilliant and not to be missed!



Download or purchase Borealis, True North and Linus recordings from our website. Also available on iTunes and Amazon.

borealis
borealisrecords.com

1-877-530-4288 toll free
416-530-4288



Acoustic Jam Records is an independent music label producing live recorded performances in Picton, Ontario.

All recordings are done at the Acoustic Grill, a small music venue with a big sound.

Order CD's at 613.476.2887
or online at theacousticgrill.com

Acoustic Jam releases

Ken Tizzard
from The Watchmen/Thornley

Tom Wilson
Juno award winner from Junkhouse

Ross Neilsen
East Coast music award nominee

Brock Zeman
country/folk singer, songwriter

Tom Savage
alt-country singer/songwriter



Reviews



Catie Curtis

every song tells a story, whether it's narrative or not—witness the menacing edge to *Night Walker* and the Cajun-meets-Delta jauntiness of *Blonde of Mine* as evidence of the powerful sense of atmosphere conveyed by Bonneville and his compatriots, or the stripped-down strut of *Ray's Jump*, an instrumental that pairs the leader's blues picking and foot percussion with Dexter Payne's throaty alto sax to subtly thrilling effect.

— By Scott Lingley

The Jolly Boys

Great Expectations (Gejal)

Surely the most preposterous recording released in the past decade, this *Great Expectations*. Most of these Jamaican dudes are in their seventies—those who aren't in their eighties, that is. They play mento—an infectious forerunner to ska, rocksteady and reggae—on an assortment of acoustic instruments, strummed, shaken and beaten. Their outrageously cool, all-cover, material really guarantees a giggle or two. It includes mind-boggling passes at Lou Reed's *Perfect Day*, Blondie's *Hanging On The Telephone*, The Stranglers' *Golden Brown*,

Johnny Cash's *Ring of Fire* ... While Iggy Pop's *The Passenger* is extraordinary, their take on his *Nightclubbing* is somewhat over ambitious. But then, who's really taking stock about a disc that features a gloriously raucous reworking of Amy Winehouse's *Rehab*? The Jolly Boys—aptly named, obviously.

— By Roddy Campbell

Catie Curtis

Stretch Limousine on Fire (Compass Records)

An uncommonly nuanced songwriter with a talent for understated melodies, Catie Curtis has been carving out a fine career as a folk rocker over the last two decades, flirting at times with the mainstream but gathering high-profile fans. Like Charley Pride, she sings best about domesticity; a tricky subject when all the action is interior but Curtis has a neat gift for hiding careful craft under expressions of devotion (*I Do, Wedding Band*) or contemplation (*Let It Last*). You can't see the strings behind her tiny puppet shows, and if at times the too-slick tastefulness of the arrangements run to bland you're always brought back by the warmth in her delivery.

— By Tom Murray

David Myles

Live at the Carleton (Independent)

New Brunswick native David Myles pulled off a nifty trick—he seems to have unwittingly made an enjoyable live album. Culled from a four-night stand at a Halifax venue that was surreptitiously recorded by the soundman, *Live at the Carleton* captures Myles before a rapt audience and in the company of ace guitarist Alan Jeffries and ace string bassist Kyle Cunjak, both of whom provide expert vocal backing in the bargain.

I have to admit being unmoved by the opening track, *Need a Break*, an example of the featherweight cleverness endemic to vast swaths of Canadian roots music. But as things progress and Myles's boast to the audience that he and his men "feel like ninjas" takes on the weight of fact, the enthusiasm and musical expertise collude to win over skeptical ears.

The upbeat pseudo gospel of *New Friend* showcases the unit's able instrumental interplay and more than capable harmonizing, which gives way to the self-described steamy love song *Turn Time Off*, followed by the David Suzuki-approved enviro-anthem *I Don't Want to Know*. Maybe Myles thought he was just entertaining the

Carleton's appreciative crowd, but the amiable, accomplished performances on this disc prove worthy of preservation for posterity.

— By Scott Lingley

Greg Brown

Freak Flag (Yep Roc Records)

Freak Flag, which references Jimi Hendrix's lyric in *If* was 9 from his *Axis Bold As Love* album (which also featured prominently in the soundtrack to the film *Easy Rider* from 1969), is folk/blues icon Greg Brown's 24th studio album but his first on the Yep Roc Label.

Produced by Bo Ramsey, his longtime guitarist, and also featuring some tasty guest spots by fellow six-string wizards Richard Bennett (Steve Earle, Rodney Crowell, etc.) and Mark Knopfler. The title song looks backward to his growing up in the Vietnam era and the death of his father. The other songs; which may also share a slightly twifist, sun-going-down-in-the-evening, golden twilight, better-days, nostalgic feel; are either Brown originals or one apiece by wife Iris DeMent (*Let the Mystery Be*) or daughter Pieta Brown (*Remember the Sun*).

Fans of bluesy folk guitar will find much to chew on here and Brown's deep, rumbling voice is in its usual fine form. Steve Hayes on drums always finds a comfortable, shuffling groove to keep the listener tapping his or her foot. The flag may be a little tattered but it's still flying in a gentle breeze.

— By Barry Hammond

Redgirl

One Match Fire (Redgirl Music)

Cranbrook singer/songwriter Anie Hepher and her husband, Michael, on lead and acoustic guitar are the core of this gentle folk-to-very-slightly rock



David Myles

Northern Lights Folk Club

780-288-8111

www.northernlightsfc.ca



.... 2011 - 2012 Season



Up Close and Personal, in a casual intimate setting.
Bringing the very best in Folk Music to Edmonton throughout the year.

Subject to change as required

Fri, Sept 16th

Mae Moore (BC)

Sat, Oct 1st

Dave McCann (AB)

Fri, Oct 14th

David Francey (ON)

Sat, Nov 5th

Tim Williams / Erin Ross (AB)

Sun, Nov 6th

Homefest 2011

Fri, Nov 20th

Brock Zeman (ON)

Sat, Jan 21st

Stephen Fearing and Andy White (AU/NS)

Sat, Feb 4th

Al Brant, Beth Portman & T. Buckley (AB)

Sat, Feb 18th

Shari Ulrich & Julia Graff (BC)

Sat, Mar 3rd

Eileen Laverty / Steve Palmer (SK)

Sat, Mar 24th

Ken Whiteley (ON)

Sat, Apr 7th

Andrew and Zachari Smith (BC)

Sat, Apr 21st

Front Porch Roots Revue (AB)

NLFC Appreciates



Our Volunteers and Our Patrons

SEASON TICKETS
(limited availability)
call us for details
780 288 8111
Shows sell out quickly
Call early to avoid disappointment.



group. With help from Steve Jones on bass and Sven Heyde on drums and percussion, Hepher delivers some durable performances on both her own material and pretty damn good versions of some really terrific songs by some of best songwriters around.

It takes some balls to tackle numbers by the likes of Nancy Griffith and Adam Duritz (*Georgia*), Ryan Adams (*Two*), Gillian Welch & Dave Rawlings (*Miss Ohio*), Patty Griffin (*Long Ride Home*), Lyle Lovett (*If I Had a Boat*) and Lynn Miles (*You Don't Love Me Anymore*) but Hepher's forceful plus sweet-but-vulnerable voice is up to the task.

Her singing does have echoes of Nancy Griffith but blends well with her husband's and is individual enough to carry this band. Michael Hepher's guitar playing is equally robust. A surprisingly strong debut from this rootsy quartet.

— By Barry Hammond

A.L. Lloyd

Bramble Briars and Beams of the Sun: Traditional English Ballads sung by A.L. Lloyd (Fellside Recordings)

All those tiresome folksingers who are either too lazy or too unimaginative (or both) to find new material, and insist on making us endure yet another version

Reviews

of some hoary old chestnut, should be made to sit down and listen to this in its entirety. This is a tour de force that demonstrates the virtuosity of one of the 1950s and '60s English folk revival's greatest figures.

There are 33 songs spread over two discs, accompanied (whilst being unaccompanied in the musical sense) by a thick booklet that contains essays on the ballad, as well as detailed notes on every song in this collection. There is an amazing wealth of material here. Lloyd does not have a great voice in the conventional sense, yet he is a supremely talented singer, a compelling storyteller and a peerless interpreter of a lyric. Without inclusion in his repertoire, many of these songs would never have entered the existing canon of English folk music. The stories are full of milk white steeds, spooky happenings, chilling murders and ancient references, and I love them, every one. Priceless!

— By Tim Readman

Catherine Maclellan

Silhouette (True North Records)

Prince Edward Island's Catherine Maclellan understands shadows on *Silhouette*. It's not the darkness, it's the shape light makes, or perhaps, how heartbreak becomes a song. The album's kick off track, *Stealin'*, makes for a catchy lead single. Produced by David Baxter and Maclellan, there's a slickness to *Silhouette*, a musical maturity. *Keep On Fighting*, protests war and the wayward ways of the world. *Eastern Girl*, continues the Atlantic Canadian narrative of singer-songwriters pining for home – how the geography shapes a person, their perspective and sense of place. Touring stirs up a longing to return and highway songs. Maclellan's *Lines On The Road*, beauti-

fully questions: "are we [really] alone in this [world]?" *Old Tin Can* follows a character though a trip to New York and Nashville with a toe-tapping lightheartedness, a true classic. *True Love* is a real heartbreaker. Maclellan honours her father, who passed away in 1995, covering his famous hit *Snowbird* with Blue Rodeo's Jim Cuddy. Actions speak louder than words and so *Chop That Wood*, questions the meaning of love. But it's always the mention in the liner notes about her daughter that gets me: "endless love to Isabel, thank you for understanding."

— By Shannon Webb-Campbell

Anne Lindsay

Hurry On Home (Violinday Music)

Anne Lindsay is a well-known and experienced Canadian fiddler who, in addition to writing and performing her own music, has played with everyone from Blue Rodeo to, uh, Roger Daltry (apparently). This is her third solo outing and an impressive one it is. While her original tunes tend towards the Celtic, that's about the only constant as Lindsay draws on a wide range of influences here. Case in point: the title track sounds like something penned



by Dave Carter then evokes Tim O'Brien when Jim Cuddy joins in on vocals. *Solinski's Roumanian Fantasy* really is an ornate, Eastern European-sounding tune, with nimble support on guitar from Jason Fowler, while Kurt Swinghammer's *Bartlett Street* lounges in an unabashedly '70s AM radio vein.

Elsewhere she hauls out the nyckelharpa, duets with electric bass, and flirts with modern beat-making (*May Our Minds Meet*). Thoroughly cosmopolitan, yet equally rooted in the traditional music of Canada. *Hurry On Home* really is one to hurry home for.

— By Richard Thornley



Chuck Brodsky

Chuck Brodsky

Subtotal Eclipse (Chuck Brodsky Records)

Who else writes real folk songs in America these days, besides Chuck Brodsky? Si Kahn, for sure. Eliza Gilkyson, on a good day. Gillian Welch, certainly. The list, though, is surely growing shorter. But Brodsky continues to write and sing with a true sense of tradition on his wonderfully poignant, gentle songs. On *Subtotal Eclipse*, J. P. Cormier returns as producer and makes his usual significant contributions on a variety of instruments. But it's Brodsky's wonderful storytelling that takes centre stage. Whether it's heart-breaking tales of Holocaust victims (*Lili's Braids* and *Gerta*), or the major social and technological shifts that irreversibly change society (*The World As You Once Knew It*), or even the reassuring spirit of a generous community (*People Up Here* – Canso, NS, methinks), Brodsky's considerate and sometimes caustic observations reverberate long after the last song fades. Of course, there's the usual engrossing baseball stories here, too: *Roberto, The Bellyache Heard 'Round The World* and *The Phenom*. While *Subtotal Eclipse* won't change your life, it will reinforce the belief that there are still folk-singers out there who care more about the enigmatic world at large than their own trivial idiosyncrasies.

— By Roddy Campbell

Maz

Télescope (Production Maz)

Just when you think you've heard it all when it comes to Quebecois traditional music, along comes something new to defy your expectations, in this case a young man multi-instrumentalist from Montreal by the name of Marc Maziade (hence "Maz"). His mission with

THE APRIL VERCH BAND NEW RELEASE



...richly textured traditional and original roots tunes and songs that seamlessly bridge Canadiana with Americana...

www.aprilverch.com

Local Contact:

Frank Roosa - Near North Music
613.747.5728
frank@nearthmusic.ca



CULTURE OF CURATION NOV. 4-7 / 2011

24TH ANNUAL CONFERENCE
24^{ÈME} CONFÉRENCE ANNUELLE
LE MERIDIEN KING EDWARD
TORONTO ONTARIO
CAPACOCA

LA CULTURE DE LA VISION ARTISTIQUE



CANADIAN ARTS PRESENTING ASSOCIATION
ASSOCIATION CANADIENNE DES ORGANISMES ARTISTIQUES

JOE NOLAN



"This disc is a gutsy, atmospheric tour-de-force....The sky itself seems limited compared to the talent of this young man"
- Barry Hammond, *Penguin Eggs*

"Part Wrecking Ball, part Love and Theft"
- Mike Bell, *Calgary Herald*

"Nolan seems hardly experienced enough for the words he pens, and it doesn't seem fair that he can sing them so well".
- Curtis Wright, *VU Magazine*

Info/booking contact Neil MacGonigill 403 245 0425
neil@indeliblemusic.com

SARAH MACDOUGALL



NEW ALBUM AVAILABLE NOW: THE GREATEST ONES ALIVE

★★★★★ Q MAGAZINE, The Irish Times, Rock n' Roll and more...

"Powers the fire and fury of Fleet, the depths of Tracy Chapman, and the unswerving delivery of Chan Marshall" - 24 Hours

www.sarahmacdougall.com



Reviews

Télescope is to bring a "new, modern edge" to traditional music, which may not strike you as particularly innovative in and of itself. After all, hasn't this been the goal of plenty of Quebec outfits over the years?

Well, yes. But few have blended the traditional so seamlessly with contemporary jazz before, and even fewer have produced something so eminently listenable and satisfying as has Monsieur Maziade and his band of young turks. The title track, for example, elegantly interweaves Maz's tenor banjo and podorhythmic with violin (reminiscent of Jerry Goodman at times), acoustic bass, and wurlitzer, to great effect. There are staccato electric guitar lines, bass excursions, and touches of electric piano and other keyboards throughout, but you never lose the sense that this is music completely rooted in the musical history of Quebec.

So, yes, mission accomplished and then some!

— By Richard Thornley

Joe Nolan

Goodbye Cinderella (Indelible Music)

An Alberta U22 alumni and winner of the CBC Radio Galaxy Rising Star Award, Joe Nolan already, at a mere 22 years of age, seems destined for greater things. This destiny is confirmed by the company he keeps on his third disc. Produced by legendary guitarist and producer Colin Linden, this disc is a gutsy, atmospheric tour-de-force recorded in Nashville with such veteran sidemen as Linden, Spooner Oldham (Bob Dylan, Neil Young, Aretha Franklin) on keyboards, Charlie McCoy (Bob Dylan, Elvis, Simon & Garfunkel) on harmonica, and session greats Dave Roe, Chris Donahue, Bryan Owings and John Whynot.



Sarah MacDougall

The maturity of his talent seems more than evident here with not only amazing playing but some damn good songs like *Paranoia Day 36 Blues*, *Where Do I Go From Here, Don't Take My Picture*, and *Bottom Shelf*. A singer/songwriter just can't do much better at this age. The sky itself seems limited compared to the talent of this young man.

— By Barry Hammond

Sarah MacDougall

The Greatest Ones Alive (Independent)

MacDougall has a sweet voice, a taste for mild melancholy and a propensity for writing lyrics that feel like they're torn straight from the pages of a journal she's written for others to discover. There's a traffic jam of clichés piled up on the lead-off track (*Sometimes You Lose, Sometimes You Win*), earnest self-advice on *It's My Place (And I Want It!)* and gentle metaphysical musings (*Song #43*) that wouldn't sound out of place on a Seals & Crofts album.

The Greatest Ones Alive is very listenable, though, with nary a wrong musical move to disturb the surface of the record: whether that surface is to your personal taste will dictate what you think of it.

— By Tom Murray

Eliminate the Toxins.

He can still write a lyric: "I could never reach your mantle, all on account of what I've done / I could never hold a candle to half of what you have become."

But he proved that in Old Reliable and his previous solo work, and what he's done here, that is so wonderful is explore the sound palette beyond what is expected in his genre. From a core of the pure and simple sounds of acoustic guitars and banjos, he veers bravely into raspy guitars, drum machines and loops. The recording manages to sound both forward and retro in style.

Kudos to Mark for teaming up with Lorrie Matheson, who's a very adventurous producer.

Eliminate the Toxins is a lovely, lovely sonic adventure to go on with Mark. One of the best I've heard this year.

— By les siemieniuk

Jolie Holland and the Grand Chandeliers

Pint of Blood (Anti)

Texas-born singer/songwriter Holland comes endorsed by no less than Anti-labelmate Tom Waits, who in his own way can present the listener with challenge, given his gruff, utterly fearless theatricality. For her part, Holland has one of those harrowing voices like Lucinda Williams or Mary Gauthier





Luke Doucet &
Melissa McClelland



 Alberta
Foundation
for the Arts



Nickelodeon Music Club

Join us for our 32nd season (2011 – 2012)

Crescent Heights Community Hall – 1101 – 2nd Street NW Calgary

2011

Mae Moore	October 1
Lennie Gallant	October 15
Colin Linden	October 29
Ruth Moody	November 12
The Good Lovelies	November 26

2012

Dala	January 14
Chic Gamine	January 28
Valdy	February 11
The Breakmen	February 25
Lorne Elliott	March 10
The Once	March 24
Luke Doucet &	April 14
Melissa McClelland	

For more info, visit www.thenick.ca
or send email to thenick@shaw.ca

Online Ticket Sales
All 2011 shows – Sept. 15
All 2012 shows – Dec. 15
www.pumphousetheatre.ca

Limited advance tickets
available at previous clubs
Season Tickets are sold out

Lennie Gallant



with *Grant Stovel*
Fridays, 8-9 pm



TransCanada
In business to deliver



For a province-wide list of
frequencies please visit:



www.ckua.com

Calgary 93.7 fm
Edmonton 94.9 fm

Left to Right - Top: Colleen Brown, Trevor Tchir, Lucas Chaisson Bottom: Krystle Dos Santos

Reviews

where just the tone of it conveys a hundred kinds of anguished joy, dissolution and pathos.

But it's also one of those voices that makes you think, "Good Lord, what does this person sound like when they talk?" The double-wide vowels, afflicted quaver and valley-deep twang are the price of admission for getting to know Jolie Holland, so be prepared to love it or leave it. Once you're in, though, there's a lot to admire on *Pint of Blood*, including great backing by Holland's collaborators, an Africanized gambo through the Be Good Tanyas' *Little Birds* (which Holland co-wrote), guest spots by former Tanya Sam Parton and guitar genius Marc Ribot, and a warped-78 reading of Townes Van Zandt's *Rex's Blues* that gives new credence to its reputation as a musical suicide note. Sounds interesting, don't it?

— By Scott Lingley

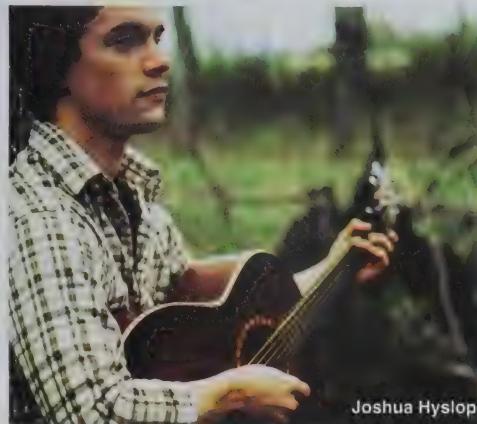
The Burning Hell

Flux Capacitor (*Independent*)

The Burning Hell—a great name for a band now based in Newfoundland via Peterborough—is a motley collection of musicians that varies from five to 13 at any given time, all under the guidance of Mathias Kom—ukulele player and songwriting wizard. His style is hard to describe and hard to pin down so suffice it to say Burning Hell



The Burning Hell



Joshua Hyslop

songs are about life—his, theirs, yours and mine.

With Mathias's deep, dark, baritone voice leading the way, they are clever and inspired in their instrumentation and their delivery. It is a wonderful experience to experience their work.

Here's an example of what opens the album

"My name is Mathias and I came to say this: I've got a big bushy beard and kissable lips. And I carry all my fat in my ass and my hips, the rest of me is skinny as a stick. In the '60s my mom was hip and mini-skirted. She was raised as a Catholic but then she converted, 'cause she loved my dad's religion and she loved him, too. And that's how I was born a Jew. They lived and went to school in Buffalo, but my dad decided that they had to go.

The Vietnam War would not be good for his health, and that's how I was born in the commonwealth.

"Where we're born and when we die: we can't control that. And life in between is just war and combat. There are targets you can shoot for and mines to circumvent, but most of life is an accident."

The songs come one after an-

other, washing over you—cautious, witty, poignant and bittersweet. You come away having laughed, cried, admired a turn of musical or lyrical phrase and feeling like life's pretty goofy yet wonderful because of all of its twists and turns. We're all in this together.

If you haven't experienced the inspired goofiness of The Burning Hell, you're missing a wonderful treat. Life is better for the fact that The Burning Hell exists.

— By les siemieniuk

Joshua Hyslop

Cold Wind (Netwerk Productions)

Joshua Hyslop is from Abbotsford, BC, and you may not have heard of him ... yet.

Cold Wind is his six-song debut. He's young, he's talented and blessed with a breathy, engaging voice. It's a voice you'll lean forward to strain to hear better. Songs that illuminate and envelope with lovely touches of banjo, strings, cello and myriad other very skillfully used sounds.

It's just six songs. Well written, well produced, well sung—what more could you want? Well, *Cold Wind* leaves you wanting more Joshua

Hyslop songs, just the way a successful debut should be.

— By les siemieniuk

Dry Bones

Something or Other (*Independent*)

Affiliations of people better known as solo artists into a performing collective offer a number of advantages to the homegrown-conscious folk music consumer: there's guaranteed variety between the composers' varied writing styles; sparks have the potential to fly when they meld their respective instrumental competencies; and maybe, just maybe, they'll bring their best material to try to show up the other guys.

But Dry Bones, the umbrella for Winnipeg-based folksters JD Edwards, Leonard Podolak and Nathan Rogers, benefits from contributions outside its talented inner circle, drawing on tunes from the Bad Livers' Danny Barnes and Rory Gallagher, though Edwards's *Secret To Tell* might be the album standout. Elsewhere, Podolak's amiable bluesiness strikes a contrast to Rogers's more solemn folksiness, as when the latter evokes the spirit of his father, Stan, on *Living Skies*. Jaxon Haldane's warm, clean production captures both the sound and the energy of effortless roots telepathy in action, and every song comes equipped with winning sonic moments. A bargain at twice the price.

— By Scott Lingley

T. Buckley

Roll On (*Independent*)

If you like your country with a bit of edge, T. (for Tim) Buckley's *Roll On* might just be the ticket. The Calgary-based singer/songwriter brings an authentic quality to this debut disc.

Night Drive and Black Bull bring to mind fellow Albertan Corb Lund. Rather than ignore



Judy Collins
Nov 11/11
(Sold Out)

The Calgary Folk Club

Welcomes you to our

40th Season

www.calgaryfolkclub.com



Tequila Mockingbird Orchestra
Nov 25/11



Hot Club of Cowtown
Jan 13/12



John Wort Hannam
Sept 16/11

Sept 16/11: **John Wort Hannam**

Sept 30/11: **Katy Moffatt** • Oct 14/11: **Tom Paxton** • Oct 28/11: **Austin Lounge Lizards**

Nov 11/11: **Judy Collins** • Nov 25/11: **Tequila Mockingbird Orchestra**

Jan 13/12: **Hot Club of Cowtown** • Jan 27/12: **Kim Wempe, David Myles and Thom Swift**

Feb. 10/12: **Rawlins Cross** • Feb 24/12: **Nathan Rogers** • Mar 09/12: **Amelia Curran**

Mar 23/12: **Corin Raymond & the Sundowners** • Apr 13/12: **Connie Kaldor**

Tickets are available for each concert – on sale three weeks in advance at
The U of C Ticket Centre - 403-220-7202. Season Passes are sold out.

All concerts begin at 8:00 PM at The Dalhousie Community Centre - 5432 Dalhart Road NW
Non-Smoking Venue - Bar Food Service - 18 & Over Welcome

Club Line: 403-286-5651
www.calgaryfolkclub.com

Ontario Council of Folk Festivals / Conseil des Festivals Folks de l'Ontario

25th Anniversary Conference / 25^e congrès anniversaire

October 13-16 octobre, 2011

Hôtel Marriot Gateway on the Falls Hotel NIAGARA FALLS, ON

Canada's Annual Folk Community Gathering
Networking Opportunities With 850+ Delegates
Showcases • Jam Sessions
Professional Development Sessions
SOCAN Reception • Exhibit Hall
Estelle Klein Award
Songs From the Heart Award
Colleen Peterson Songwriting Award
Silent Auction and much more...



www.ocff.ca
1-866-292-6233



the inevitable comparison, Buckley tips his hat to both Lund and Ian Tyson. The title track is cool and *This Long Road* is reminiscent of The Byrds or early Eagles. *Medicine Land* carries a southern rock edge minus the searing guitar and *A Thousand Times* will bring a smile to Cowgirls fans.

Walkin' Home is well-written, as are most of the tunes on this disc, and the best vocal performance. The production isn't going to set anyone's hair alight and doesn't serve songs of this quality, but overall there's a lot of talent here!

— By Ruth Blakely

Tom Wilson

Live at the Acoustic Grill (*Independent*)

The Acoustic Grill—a small club at Picton, Prince Edward County, ON, famous for its burgers and live music—releases this live offering showcasing the formidable talent of Tom Wilson, renowned for his work with Junkhouse and Blackie and the Rodeo Kings and, most recently, LeE HARVeY OsMOND.

Recorded in 2010, on offer are 11 tracks drawn from his storied catalogue, featuring morsels from his previously mentioned collaborations and two covers, *John Henry the Gambler* by Willie P. Bennett and John

Prine's *Christmas In Prison*.

This disc is a treasure, almost a cross-section of Wilson's career recorded live—and flush with personal anecdotes and observations. It's redundant to list highlights since each song is a gem but I admit to being partial to *Stoned*, the brilliant co-write with Stephen Fearing.

— By Doug Swanson

Beoga

How To Tune A Fish (Compass)

Beoga can rock out on the tunes with the best of them but seem afflicted with the kind of split personality that confounds many a young Irish band when it comes to choosing songs for their repertoire. Think North Clegg, Think Daimh. Great tunesmiths all but just not able to marry their instrumental excellence with anything near

as distinctive on the song side. So it is with Beoga. Singer Niamh Dunne floats us a vaudeville "classic", a Rick Danko "classic", and, I dunno, others that just fail to excite, despite her glorious voice. Still, great tunes! As a complete package, though, the album could have been so much better.

— By Richard Thornley

William Elliott Whitmore

Field Songs (Anli- Inc)

The first song in this collection of eight is entitled *Bury Your Burdens in the Ground*. It opens with birds singing, soon a jaunty banjo joins in ... ah, what happy sounds ... then William's ancient, achin' voice chimes in...

"If you got burdens—don't carry them—just bury them in the ground / If you're hurtin' don't worry I'll try to be around / How long can the night time last—how long can it be / These shocks of creatures from the past / Are gonna be the end of me."

Songwriting doesn't get better than that—timeless yet timely, simple yet complicated. Song production doesn't get better than this either. Two guitars is as complicated as any of these songs get; mostly lovely, simple sounds yet full, rich and extremely tasty and satisfying.

Iowa born and bred, William

Elliott Whitmore writes sings from the heart and from the heart of where he was raised, where work is hard and, if you're lucky, it is rewarded. Yet no matter what, we all carry on, because hope really does spring eternal. Rural in their sounds and themes, these little song gems can just as easily be applied to a working life anywhere.

His seventh release, *Field Songs* is a remarkable piece of work from a master of simplicity with a gift for imbuing his words with layers of meaning that go deeper and deeper. It takes great skill to make ancient sounding records that are as new and fresh sounding as anything around. *Field Songs* is a little masterpiece, folk music at its best.

— By Les siemieniuk

Chris Ricketts

Port of Escape (Acoustic Fusion Records)

Chris hails from the mighty port of Portsmouth, a town inextricably linked with the nautical history and traditions of England. He obviously has a great love and affinity for old sea shanties as his fine singing reveals. However, he is not rooted to that tradition in terms of instrumentation. There's more to this CD than the odd concertina—there are electric guitars, drums, bass, fiddles and slide guitars, all arranged tastefully to give the songs a lilt and drive that suits them very well.

There are excellent versions of *South Australia*, *Mingulay Boat Song*, *Blood Red Roses* and *Round the Bay of Mexico*. He also throws in a credible take on Stan Rogers's *Northwest Passage*. Had there been a main brace handy when I was listening to this, it would certainly have been spliced. Break out the rations of grog, for this is British sea power at its best.

— By Tim Readman



William Elliott Whitmore

Celebrating Our 60th Anniversary!

Sing Out!!

Sharing Songs Since 1950

BASIC & SUSTAINING Members
Receive Magazines & CDs
of Songs from Each Issue!

(Plus discounts on Legacy Books & More!)

Sing Out! Magazine: Each BIG quarterly issue features songs to learn and play, plus in-depth articles, columns, teach-ins, news, reviews, and more (with exclusive sampler CD).



For special anniversary events, a FREE catalog of folk music publications or for membership info:

www.singout.org

or call Toll-Free: 1-888-SING-OUT



P.O. Box 5460, Bethlehem, PA 18015-0460

Phone: 610-865-5366 • E-mail: <info@singout.org>

Ask how you can get a FREE CD by joining!

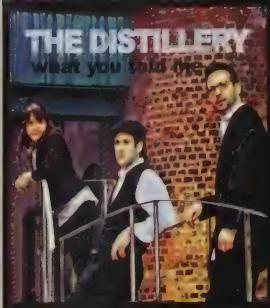
DAVID MYLES LIVE AT THE CARLETON



"DAVID MYLES' EVERYDAY BRILLIANCE"
TORONTO STAR - MAY 23, 2011

WWW.DAVIDMYLES.COM

AVAILABLE IN STORES AND ON ITUNES



"What You Told Me"

Debut album from The Distillery

Available now on iTunes or at
www.thedistilleryblues.com

www.thedistilleryblues.com
distilleryblues@gmail.com



TIM READMAN

BIG CITY PRODUCTIONS

Writing ~ Performing ~ Recording
Production ~ Manufacturing & more

for further details go to www.timreadman.com
and click on 'Big City Productions'

WILLY BLIZZARD

Not yet approved by Oprah

Folk Under The Clock's
25th. Anniversary Season Concert

A Mojo presentation

David Francey
James Keelaghan
Dala

Folk
under the clock

Sat. November 19th. - 7.30 pm
Market Hall, Peterborough

Tickets: Market Hall Box Office. Online www.markethall.org

Series info: www.folkundertheclock.ca

À vos télescopes!

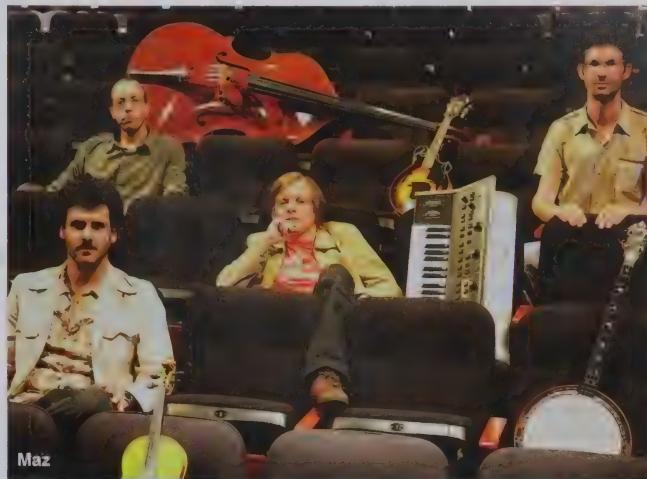
Maz fusionne les airs traditionnels québécois et le jazz modal sur son premier album *Télescope*. Yves Bernard repère la présence d'un nouveau type de musique acoustique à l'horizon. Il parle avec le conservateur en chef Marc Maziade. Traduit par David Riffin et Jane Ehrhardt.

Dans l'histoire québécoise, rares furent les mariages entre le trad et le jazz. Mais avec l'arrivée de Maz, le groupe de Marc Maziade, la donne pourrait changer et la parution du disque *Télescope* apporte une fraîcheur qu'on attendait depuis longtemps. À la fois influencé par Bela Fleck et John Zorn, Maz révèle une musique fortement marquée par l'identité et l'ouverture vers d'autres formes musicales.

«J'ai écouté plusieurs fois des albums précis qui se sont avérés déterminants pour moi. Par exemple, j'ai vraiment calqué ma direction artistique sur les climats de *Kind of Blue* de Miles Davis. C'est modal, ça donne de la place à beaucoup d'improvisation et d'espace», explique Marc. À cause du mélange de klezmer et de formes aériennes, *Bar Cochba* de John Zorn avec Massala est un autre album déterminant dans la démarche de Maz. Tout comme certaines pièces de Bela Fleck et d'Harmonium, le célèbre groupe québécois des années 1970. De toutes ses influences, quelques points sont communs, dont une volonté de se plonger dans l'introspection et les réflexions méditatives.

Malgré cela, Maz demeure profondément québécois. Même que des artistes trad ont également contribué à l'évolution de Marc Maziade, qui fait également partie de Réveillons!, un groupe trad très énergique et capable de remuer une piste de danse. «En plus des gens de Réveillons!, j'ai fait mes classes dans les sessions du Vice et Versa avec les membres de Genticorum, en plus des violoneux Olivier Demers et David Boulanger».

Guitariste, banjoïste et podorythmiste, Marc a également puisé chez André Marchand et Grey Larsen le caractère aérien d'un trad ouvert, de même que chez Ojnab, le groupe du regretté banjoïste Jean-Paul



Loyer qui, dès les années 1990, conférait à ses créations un caractère plus expérimental, mais avec toujours ce respect de la tradition.

«C'est un enjeu important pour moi», relate Marc. «Comment définir le style québécois? Peut-on dégager des éléments de mélodies, de formes et de dynamiques? C'est cette question qui m'a poussée à faire une démarche en composition à l'Université». Et quelle est sa réponse? «C'est d'abord une question d'énergie. Il y a aussi le fait que les toutes furent réappropriées. T'as des toutes croches et des toutes pas croches. Dans la musique traditionnelle québécoise, tu retrouves une fougue. J'associe cela à l'énergie d'être une minorité. Quand t'es là, pis que tu veux dire qui tu es et que ça n'a pas été assumé politiquement, c'est sûr que ça fait son effet et toute la musique s'est développée dans cette énergie de vouloir dire qui on est»

Des éléments issus du terroir québécois se retrouvent dans chaque pièce de *Télescope*. Des couleurs mélodiques, des formes artistiques comme le reel, la valse, la marche et les 6/8. Et de la podorythmie : «Pour moi, ce sont les pieds qui campent les assises du son québécois. C'est à tout le moins ce que les gens remarquent le plus», analyse Marc. Puis il y a le violon et enfin, la guitare et le banjo, deux instruments qui ne sont pas associés à la tradition québécoise depuis très longtemps.

Mais Maz trouve sa saveur particulière en mélangeant avec les autres mondes. Un

petit quelque chose de déconstruit apparaît dans la new acoustic. Une mandoline rile doucement sous la basse et le Rhodes. Les instrumentistes improvisent abondamment. Un reel se décompose avec violon et banjo. Une délicate intro annonce un piano aérien. Une contrebasse s'élève sur un reel ralenti. Un Wurlitzer donne un bourdon agressif. Une guitare électrique se fond en mille éclats ou dans une note allongée. On déconstruit sans perdre le fil et vers la fin du disque, on se plonge dans un décor de plus en plus surréaliste avec de la programmation à l'appui. Tout au long de la trajectoire, une forte présence du jazz fusion se fait entendre. Chick Corea n'est pas loin.

Comment Marc compose-t-il entre deux mondes aussi différents que le trad et le jazz? «À l'exception de l'expérience de la Bottine souriante, le trad québécois n'a pratiquement jamais expérimenté avec le jazz. Une grande différence entre les deux se situe au niveau de la communication entre les musiciens. Dans le trad, elle existe indéniablement, mais il y a un genre de parallélisme. Bien sûr que les virtuoses sont capables d'interagir et c'est génial, mais dans le jazz, la communication est poussée à l'extrême et chacun va chercher sa part du gâteau.

Avec Maz, Marc Maziade se positionne en tant que compositeur et interprète. Il écrit la majorité des pièces et donne la direction artistique, mais permet aux autres membres de bonifier les arrangements.

Le Quartier Français

Le projet débute en 2006, alors que Maz obtient carte blanche au festival Sainte-Rose en Blanc pour élaborer un répertoire singulier comprenant des pièces traditionnelles, des standards de jazz, de même que ses compositions personnelles et quelques autres de son complice Robin Boulianne. Puis Marc introduira éventuellement à sa musique l'harmonica de Lévis Bourbonnais, le clavier de Jean-François De Bellefeuille et la contrebasse d'Olivier Hébert.

Chemin faisant, le temps de quelques autres rencontres, le projet d'album se développe. On ajoute le Rhodes de Gabriel Godbout-Castonguay qui joue aussi du Wurlitzer, tout comme Jean-François De Bellefeuille qui ajoute aussi le moog. On invite Cédric Houdayer à l'harmonica et Mark Busik qui introduit des éléments électroniques. *Télescope* est lancé.

Puis, un quatuor est créé pour la scène. Pierre-Olivier Dufresne au violon, à la mandoline et aux pieds, est également membre de Gadji-Gadjo, un groupe à tendance Est Européenne. «Il apporte de la vélocité et du groove à notre groupe qui est très bas tempo», explique Marc.

De son côté, Gabriel Godbout-Castonguay au Rhodes et au Wurlitzer fait souvent la paire avec Marc. «Dans Maz, on est deux groupes de deux. Je peux jouer électrique avec Gabriel, alors que Pierre-Olivier et Benoît ont une signature acoustique. C'est très inspirant», poursuit l'initiateur du projet. Benoît Coulombe est un contrebassiste de jazz avec beaucoup de vocabulaire. Tout cela est de bonne augure pour ce groupe qui est loin d'avoir dit son dernier mot.

Maz

Télescope (Production Maz)

Juste quand tu penses que tu as tout entendu en ce qui concerne la musique traditionnelle québécoise, se pointe quelque chose de nouveau qui dépasse tes attentes. Dans le cas qui nous occupe, c'est un jeune

homme multi-instrumentiste de Montréal dénommé Marc Maziade (d'où «Maz»). Sa mission dans le projet *Télescope* est d'offrir un «plus» à la musique traditionnelle : la rendre «nouvelle, moderne», ce qui en soi ne m'apparaît pas comme quelque chose de particulièrement novateur. Après tout, cela n'a-t-il pas été le but de tant de groupes québécois au fil des années? Eh bien... oui. Mais peu ont réussi à obtenir un mélange



des genres aussi homogène en mêlant le jazz contemporain à la musique traditionnelle et encore moins ont produit quelque chose d'aussi écoutable et satisfaisant que ce que monsieur Maziade et sa bande de révolutionnaires ont accompli. La pièce-titre, par exemple, mêle habilement le banjo ténor et la podorythmie de Maz au violon (faisant parfois penser à Jerry Goodman), à la basse acoustique et au Wurlitzer, produisant un effet grandiose. Malgré le jeu staccato sur la guitare électrique, les digressions sur la basse, les touches de piano électriques et autres claviers, on garde toujours le sentiment que cette musique est totalement ancrée dans l'histoire musicale du Québec. Alors, oui, mission accomplie et plus encore!

— Par Richard Thornley

— Traduit par Véronique G.-Allard

Insatiable

Leonard Podolak participe à plus de projets musicaux qu'Elvis Costello lui-même. Il danse le clogging, il collabore avec les meilleurs musiciens folk de Grande-Bretagne, et toutes ses passions, il les doit à son environnement familial ainsi qu'à sa personnalité accueillante et généreuse. Écrit par Patrick Langston. Traduit par Véronique G.-Allard.

Interviewer Leonard Podolak, c'est un peu comme essayer de pogner un geyser au lasso : de nouvelles idées continuent inévitablement de bouillonner et de jaillir. Au bout d'un moment, on suit la vague pour ainsi dire.

La plupart des gens connaissent probablement Podolak comme l'ancien joueur de banjo à grosse touffe des Duhks, un groupe de Winnipeg dont il est le cofondateur, et comme membre très enthousiaste du groupe précédent : Scrub MacDuhk. Sortis de l'oeuf il y a presque dix ans, les Duhks ont exploré différents genres musicaux au cours de la création de leur quatre albums studio, se sont mérité un prix Juno et une nomination aux Grammy et continuent de se produire en spectacle à l'occasion.

À 36 ans, Podolak est un homme artistiquement insatiable qui résiste rarement à prendre un détour musical. Il a tendance à travailler de manière latérale et non linéaire; son spectre de genres, d'influences et de collaboration avec d'autres artistes est aussi large que sa générosité.

«J'ai beaucoup travaillé en collaboration cet été», nous apprend-il par téléphone quelques heures avant de prendre l'avion pour l'Angleterre. Destination : le Festival folk de Shrewsbury de la fin d'août. Il allait présenter le projet Cecil Sharp avec sept autres musiciens folk, dont les éminents britanniques Steve Knightley et Kathryn Roberts, et la chanteuse américaine Caroline Herring.

Ce projet est le résultat d'une semaine passée plus tôt cette année avec ces compagnons artistes dans un endroit retiré dans la campagne anglaise. Là-bas, ils ont créé une œuvre musicale conceptuelle autour du personnage de Cecil Sharp, un collectionneur de chansons légèrement excentrique, dont les travaux du début du 20^e siècle furent cruciaux pour le revival folk moderne.

«C'est l'une des choses les plus géniales que j'ai vue», affirme Podolak. «Il y avait deux frigidaires, deux poêles et des palettes de bouteilles de vin. On a invité des spécialistes de Cecil Sharp et on a fait beaucoup de recherche. On écrivait des chansons ensemble. L'énergie dans la maison en était une de collaboration constante.»

The Guardian, un journal britannique influent, a approuvé les premières pièces issues des travaux à la fin mars : «Ça a marché parce que les chansons étaient étonnamment variées et l'humour, bravement et joyeusement sans révérence» a commenté le chroniqueur Robin Denselow.

Presque évidemment, il a décrit Podolak comme étant «drôle et forcené». Podolak,

ayant eu la chance d'amener avec lui des artistes invités à Shrewsbury, a mis sur pied les Turtle Duhks, qu'il décrit comme un «trop bon trio folk qui joue deux fois par année», composé de lui-même, de Lydia Garrison de Turtle Island Dream et de son collègue Jordan McConnell dans Duhks. Il a également invité des membres de Footworks Percussive Dance Ensemble, des États-Unis, dont le répertoire focalise sur le clogging du sud des Appalaches, encore une autre passion de Podolak.

D'ailleurs, cette passion l'a amené, plus tôt cette année, à contacter le danseur de clog Matt Gordon sur le réseau «Home Routes». Lancé par le père de Podolak, Mitch (cofondateur du Festival folk de Winnipeg et du Festival de musique folk de Vancouver), Home Routes organise des tournées de concerts dans les maisons privées. «Nous dansions le clogging sur *Soldier's Joy*», raconte Leonard. «Ça a mis de la joie dans les concerts maison».

Leonard a également travaillé avec l'auteur-compositeur-interprète Nathan Rogers, fils de Stan, ainsi qu'avec JD Edwards, le musicien rocker/acoustique du trio Dry Bones. Le répertoire de leur groupe, qui comprend des chansons dansantes autant que des pièces utilisant des instruments improvisés, est disponible en format CD, en vente à côté de la scène. Rogers, qui a rencontré Podolak dans le temps de Scrub MacDuhk et qui voulait ensuite chanter pour les Duhks, décrit son ami dans un courriel comme «le liant qui permet à deux auteurs-compositeurs de coexister sans craindre l'anéantissement mutuel... C'est l'un des rares joueurs de banjo que je connaisse qui puisse vraiment affirmer : «On y est, c'est bon», être sérieux ET faire en sorte que ça arrive. Disant de son ami qu'il aime la musique d'un romantisme stupide, Roger ajoute : «Il a un grand cœur... Il se trouve que je suis incapable d'être dans la même pièce que les personnes qui lui ont fait du mal : il leur achète des bières et les traite

comme s'ils faisaient partie de sa famille.»

Podolak, qui nomme *L'attrape-coeurs* et *Beautés désespérées* comme étant son livre et son émission de télé préférés (sa femme, Erna Andersen, lui a fait connaître les désespérées) est la preuve vivante de l'argument selon lequel chacun de nous est un mélange de nature et d'éducation. Non seulement ses parents, Mitch Podolak et

Jones, de Oyster Band, et Eileen Carson, de Footworks dans un festival. «Je les regardais abattre les murs et connecter avec le public et je captais. Je me suis dit : "C'est ça que je veux faire!"»

Pour ce qui est de la partie éducation, les goûts catholiques de Podolak en matière de musique peuvent être largement retracés dans les habitudes musicale de ses parents.

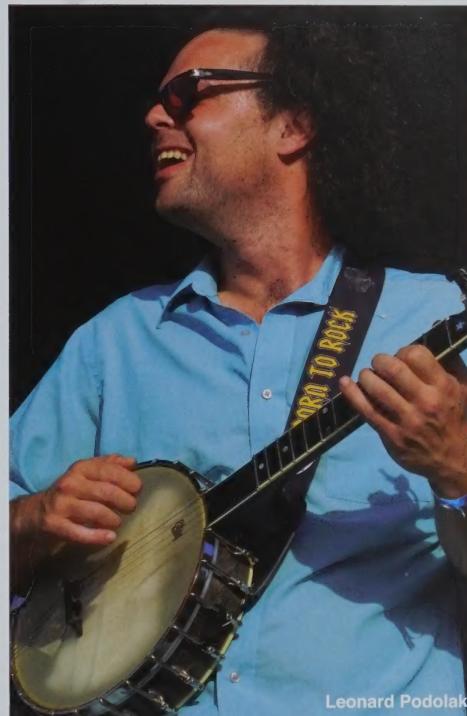
«Ils ont vraiment mis la table, quand je me suis intéressé à la musique, il y avait cette collection encyclopédique de disques à la maison : Pete Seeger, the Bothy Band, blues, tout. J'ai toujours perçu les morceaux comme étant connectés et voyageant entre eux, formant le tout qu'est la musique.»

En plus des intérêts diversifiés de ses compagnons et membres de groupes toujours différents, son regard particulier a permis aux Duhks de tisser une riche tapisserie de styles musicaux : gospel, cordes, tout ce que vous pouvez nommer, ce qui a attiré l'attention sur eux parmi les nombreux autres groupes composant le paysage musical.

Étoiles montantes, ils se méritèrent les acclamations des critiques et s'attachèrent un public dévoué avant de frapper un mur il y a quelques années. «Le dernier album ne s'est pas très bien vendu, en fait c'est à cause d'une suite infinie de circonstances particulières», commente Podolak. «Nous avons décidé de prendre une pause en 2010 - 2011, d'être encore un groupe, mais de se concentrer

sur notre vie personnelle et musicale. Jouer deux cents soirs par année toujours les mêmes chansons peut t'empêcher d'évoluer musicalement. Les membres du groupe prennent part à d'autres projets, mais ils jouent encore ensemble à l'occasion. Ils ont planifié une petite tournée aux États-Unis à l'automne.

«Les Duhks joueront à nouveau», promet-il, «probablement encore mieux». En attendant, «je suis toujours Leonard Podolak. Il y a un million de choses que je veux absolument faire.»



Leonard Podolak

Photo by Brian Goldsmith

Ava Koprinsky, ont-ils participé à fonder des festivals folk majeurs, mais son père jouait également du banjo suivant le style traditionnel des Appalaches. Mitch a encouragé son fils à apprendre le banjo dès son jeune âge, mais Leonard, suivant la tradition vénérable des enfants, s'est défilé. C'est après avoir vu Bela Fleck jouer que c'est arrivé :

«J'ai dépensé mon argent d'université pour acheter un banjo» dit-il au sujet de sa conversion. La décision de monter sur scène fut prise quand, à 16 ans, il vit jouer John



Tamara Kater

An alarming number of outdoor concert stages collapsed this past year, with often fatal results. Tamara Kater, the former manager of the Ottawa and Winnipeg Folk Music Festivals, puts forth a blueprint to protect festival patrons in the event of weather-abetted emergencies.

By virtue of their outdoor setting, folk festivals have an intimate relationship with the weather—one that can be both a blessing and a curse. As audiences, we feel the blessing when we marvel at a song sung in time with a perfect sunset, we dance in the rain as it tames the dust and heat of a swelteringly hot day, and we wonder at the rainbow that chooses the perfect moment to appear over a festival stage. But when summer skies start churning, the weather can quickly turn into a curse.

After the summer of 2011 brought a spate of tragic stage collapses, much attention was paid to stage structures, safety issues and evacuation plans—and rightfully so. These events are a wake-up call for all of us, as a festival community (audience, performers, organizers and volunteers), to re-examine how we cope with the risks of unpredictable weather.

Managing weather hazards has long

been a part of running a safe outdoor event. While advances in technology have improved access to meteorological information such as live radar maps, the past few decades have seen a substantial growth in the size, number and sophistication of folk festivals. In many cases, stages are bigger, more complex and often enhanced by video screens—and this changes the risks in the event of inclement weather.

So how does this impact the folk festival community? Well, each of us has a different role to play in making sure we mitigate risks and ensure that our festivals are here for years to come.

Firstly, for festival organizers, please be realistic about what your organization needs to have in place to ensure you're taking the proper precautions. Without panic, or doom and gloom, it's time to review your inventory of festival structures, your emergency management plan and your weather monitoring tools. Get advice, and be sure you're doing everything reasonably possible to put on a safe event.

Be prepared to have your stage structures and festival tents regulated and inspected. Unlike buildings, there are very few jurisdictions where there is a structural code for outdoor stages. After this summer's unfortunate events, we will likely see rapid change to regulations, as governments and insurance companies put increasing emphasis on minimum requirements for temporary outdoor events. For instance, the day may be near where a festival must require a food vendor or artisan to rent a tent installed by the festival, not by the vendors themselves, because of new regulations. Be vigilant and forward thinking. Risks change over time and so must your approach to managing them.

Even if a stage structure is well constructed, it is still not weatherproof; even the most well-constructed building can be compromised by high winds. So in tandem with solid structures, you'll need a solid plan. Make sure that your event has a well-developed emergency plan—including a weather monitoring component, ideally with a meteorologist close at hand to help interpret risk factors.

Festivals should also consider ways in which they can educate audiences about protocol in the event of a weather emergency, even if that may temper the festivities for a moment. From onstage reminders (I

know, it seems like a downer), to a page in the program book, it would be wise for festivals to invest more effort in raising audience awareness of how to react in an emergency, weather or otherwise.

For instance, help your festival citizens learn that while it may be a natural instinct to take shelter under a structure, this may not be the safest thing to do when bad weather hits. After the rash of recent stage collapses, festival goers would likely welcome this as an indication that their much-loved event is keeping everyone's safety in mind.

And finally, if need be, when the risk is significant, festivals must be ready to call the show and evacuate the audience, no matter how much of a damper that may put on the event and the solvency of the organization. While we may not be able to prevent stage collapses, we can make sure that no one is nearby to be hurt.

As for festival audiences, folks are some of the hardest, most resilient devotees around. While I would never advocate for a crowd to disband because of a few ominous clouds, nor do I mean to create paranoia, I encourage us all, as festival attendees, to take on some responsibility for our own safety, and to be mentally prepared to leave an event, or relocate to a safe place, should the situation warrant.

At the same time, we need to continue to support the event, keep buying tickets and stand by festivals through good and bad weather (opening our pockets if need be), all the while taking on some of the duty of staying safe when inclement weather is on the horizon.

Audiences must also be reminded that festival production costs may rise as a result of increased vigilance and regulation over the next few years. While festivals should keep their eye on ticket affordability, we, the festival goers, shouldn't balk at paying a few more dollars to ensure that risks are managed appropriately, and that festivals build up financial reserves to buffer themselves from the potential financial losses that extreme weather can bring about.

Our folk community has all of the tools, intelligence and capacity to make sure that folk festivals remain safe, viable and sustainable. Let's ensure that our festivals are here for years to come.

CANADIAN FOLK MUSIC AWARDS PRIX DE MUSIQUE FOLK CANADIENNE



sun-dim 4 dec
2011 GALA
+ workshops/ateliers

TORONTO INTERNATIONAL FILM FESTIVAL BELL LIGHTBOX

fri-ven 2 dec Mike Stevens
premiere documentary/documentaire
"a walk in my dream"

.....
HUGH'S ROOM
sat-sam 3 dec
nominee showcase
vitrine des finalistes

.....
ISABEL BADER THEATRE TORONTO

Jim Byrnes +
Steve Dawson
Rose Cousins
Loreena McKennitt
Soul Influence
De Temps Antan

ticket info online
FOLKAWARDS.CA
info billets en ligne
PRIXFOLK.CA

tribute to
festivals
en vedette

with/avec »

+ hosts/hôtes

Shelagh Rogers
Benoit Bourque



SEVENTH ANNUAL CELEBRATION OF
CANADIAN FOLK & ROOTS MUSIC



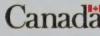
SEPTIÈME CÉLÉBRATION ANNUELLE DE
MUSIQUE FOLK-ROOTS CANADIENNE



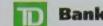
The Canada Council
for the Arts



Le Conseil des Arts
du Canada



LONDON
FOLK MUSIC
FESTIVAL



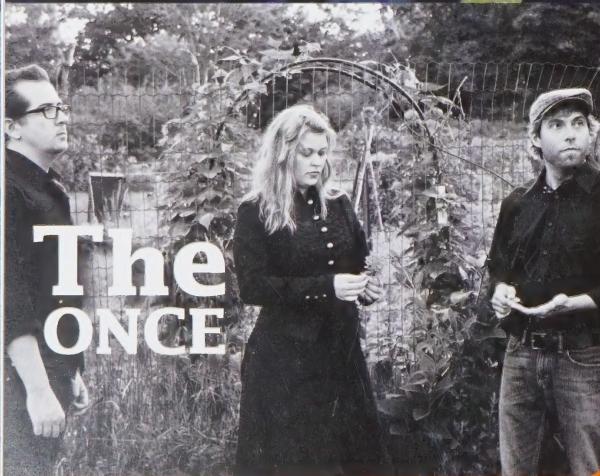
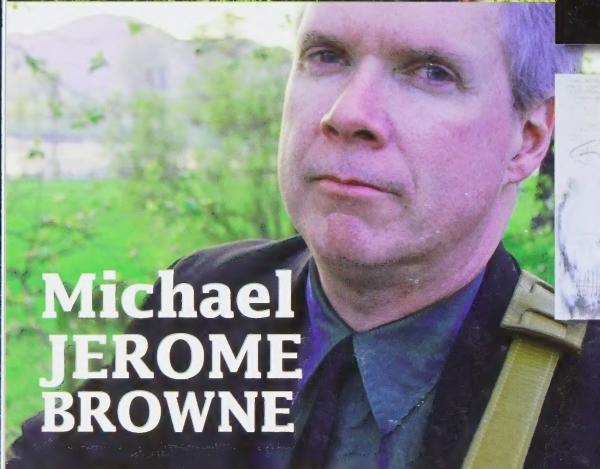
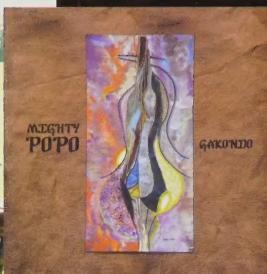
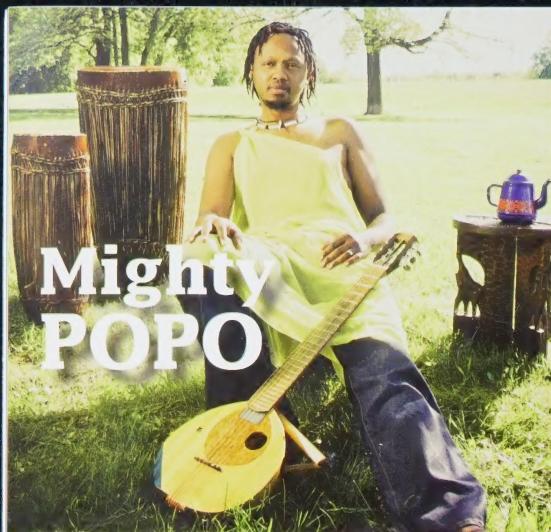
HUGH'S
ROOM



Ottawa
Folklore
Centre



The Woods



The ONCE

Gakondo

A joyous and heartwarming journey to discover his Rwandan roots and a tribute to the ancient songs and poems that tell the story of an entire culture.

"This is one excellent album."
TAJ MAHAL

The Road Is Dark

This master country bluesman blends brilliant original songs with the traditional in an all-acoustic tour de force.

"...beautifully wrought, easygoing, soulful sounds that might make you wonder if the singer-guitarist was born in another era." EDMONTON JOURNAL

Row Upon Row Of The People They Know

Spectacular new music on this much anticipated follow-up to their highly acclaimed debut release.

"Something singular is happening here, you bet."
BRAD WHEELER, GLOBE AND MAIL

the fall harvest begins here!

Download or purchase Borealis, True North and Linus recordings from our website. Also available from iTunes and Amazon.

1-877-530-4288 toll free | 416-530-4288 borealisrecords.com